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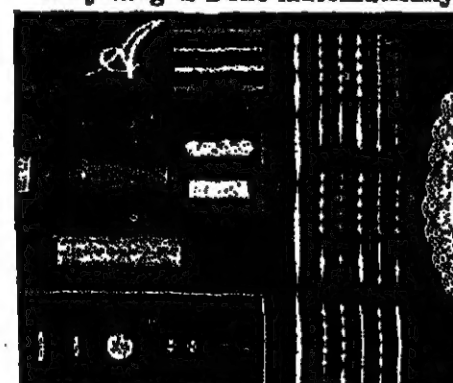
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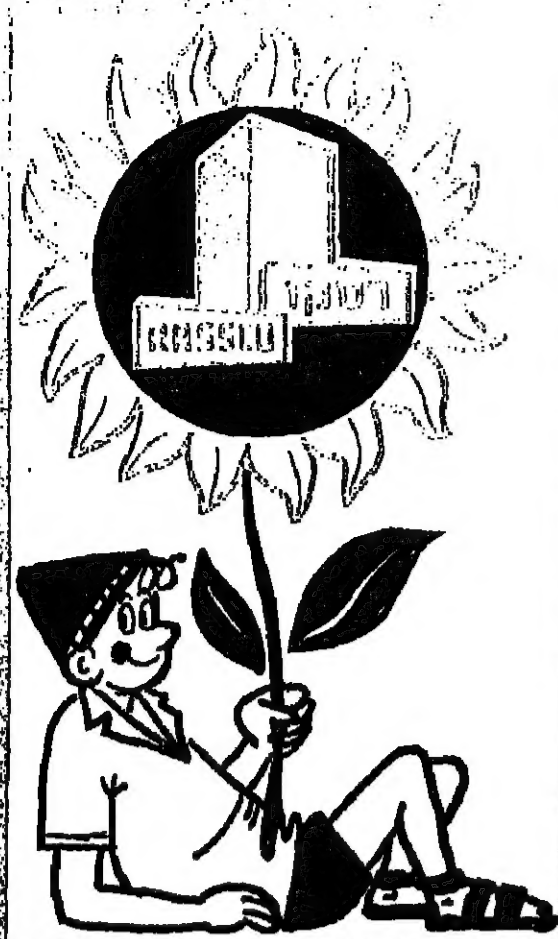


Ulster's uncertain truce. Page 3

FRIDAY, JUNE 30, 1966

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**SPASSKY AND FISCHER** are due to meet for the world chess championships next week. What manner of men are they? An expert writes. Page 8.

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**THE ISRAEL FESTIVAL** begins in the middle of July. Yohanan Boehm tells about the artists who will be appearing, among them Micle Theodorale, above. Page 30.

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**COVER PICTURE:** A Belfast mother and children take a hesitant look outside. The photographer is Penny Tweedie, Camera Press.

# ULSTER'S UNCERTAIN TRUCE



After nearly two years of violence a cease-fire came into effect in Northern Ireland this week. *The Post's* correspondent in London, DAVID LENNON, considers here the sources of the Catholic-Protestant bitterness and Ulster's prospects.



Before the truce. A defiant gesture from a Belfast boy as he stands in the path of a British armored vehicle. (Israel Sun-UPI)

LONDON. — A halt was called this week to what "The Guardian" called "one of the most intense and ghastly guerrilla struggles in recent history anywhere in the world." The British paper was referring to the decision by the Provisional wing of the I.R.A. to suspend all offensive military action in Northern Ireland from midnight on Monday night.

Intense it was. Close to 400 people have lost their lives in the struggle which started as a civil rights campaign in mid-1968. Since the Provisionals went over to the offensive in October 1970, there has been a death rate of about five persons a week, and an average of more than four bombs exploded every day.

Northern Ireland, one of the earliest creations of British colonial policy, has also provided the Government at Westminster with probably its last chance to show how such situations should not be handled.

Back in the 17th century Oliver Cromwell believed that the only way to solve permanently the trouble which England had encountered in Ireland since conquering the island 400 years before was to settle the land with people from Britain. His policy seemed justified when the northeastern part of the island refused to be separated from Britain after the I.R.A. of the 1920s had forced Westminster to grant Ireland independence.

The descendants of these settlers brought over by Cromwell established a system of limited local rule to ensure their continued dominance of the province. For the Northern Parliament at Stormont, they gerrymandered electoral areas, and passed restrictive regulations which ensured their dominance over the 30 per cent minority of Catholic and pro-independence Irishmen who remained within the border of the newly created mini-state within the United Kingdom.

Their policies proved effective for some 45 years. While the world outside was changing, the ruling Unionist party in Northern Ireland turned its back on any change. The minority faced discrimination in the allocation of public housing, in jobs, educational opportunities and in elections, particularly for the city councils.

The first civil rights marches in the North came in 1968. Almost immediately the marchers ran into violent opposition from Unionist Protestants. The marches continued and so did the Unionist

(Continued on page 4)



A civilian hurries out of range as a British soldier fires a teargas shell. (Pressens Bild AB)



An injured man lies in a Belfast street after an explosion which killed four people. (AP)



# ULSTER: ENDING THE VIOLENCE

(Continued from page 3)

attacks on them. At this stage, the only demands of the Catholics were for equal rights in housing, employment, education and at the polls — there was no talk about uniting the North with the Republic of Ireland.

Then in September, 1969, Protestants attacked Catholic housing districts. Many Catholics spoke bitterly about the fact that the I.R.A. had failed to do anything to protect them.

The official line of the I.R.A. was that violence had been tried and had failed to bring about a reunited Ireland and that the only way was through political action. However, about 30 of the members did not feel that talk was the answer for the North.

The splinter movement was originally referred to as the "Green" I.R.A. as opposed to the "Red" official I.R.A. However, the splinter movement soon was to become publicized throughout the world as the Provisional I.R.A. whose only declared policy was the defence of the Catholics in the North, and the reunification of Ireland by force of arms.

## Support gained

They maintained this stance until the anti-Catholic policies of the Stormont Government and the house searches by the British Army earned them the general support of the local Catholic population. The increasing actions of the reinforced British military garrison confirmed the Provisionals in their belief that the only real settlement of the problem would be one Ireland with no border cutting off one quarter of the island.

Actions against the army and the police increased in intensity from the end of 1970. Then the former Northern Ireland Prime Minister Brian Faulkner in an effort to stem the violence of the Provisionals, ordered that all those suspected of nationalist sympathies be placed in camps.

The fury of the Catholic population and of the I.R.A. grew into a burning hatred of the Stormont Government and offensive activities by the I.R.A. accelerated as recruits flocked in. The civil rights people who had been superseded by the armed militants called for a campaign of civil disobedience, and Catholics stopped paying their rates and went to the city councils. The Catholic opposition members of Stormont walked out of the House and said that they would never return until internment was ended.

Six months later the Westminster Government of Mr. Heath decided that inactivity was no longer possible. Stormont was suspended and a Secretary of State

State for Northern Ireland appointed. After nearly 50 years of home rule Northern Ireland was back to direct rule from London.

In a mere three months the Minister, William Whitelaw, managed to win sufficient confidence from the Catholics for them to persuade the I.R.A. to stop the shooting and give the ruler a chance to prove his good intentions. The "hard men" agreed, but only on condition that they got an under-the-table undertaking that the men still interned be released and an open declaration that the British Army be kept on a very tight leash, virtually confined to barracks. They got those two undertakings and, after a last fling to show that they still had the strength they tucked the guns back into the mattresses at midnight on Monday.

## Mixed reactions

The Catholic population of Northern Ireland expressed great delight with the announcement, happy that the killing was over and that Mr. Whitelaw seemed prepared to act to satisfy their demands. The Unionist Protestants however were much less happy and began to fear that "Perfidious Albion" was about to stage another sell-out.

The Protestants immediately demanded that the "no-go" areas, housing districts where the I.R.A. is in control and where no British soldiers can enter, be opened. They also insisted that the Army continue to pursue its campaign against the I.R.A. Obviously Mr. Whitelaw could not do either of these things without endangering the tenuous peace he had just won.

## Gap in thinking

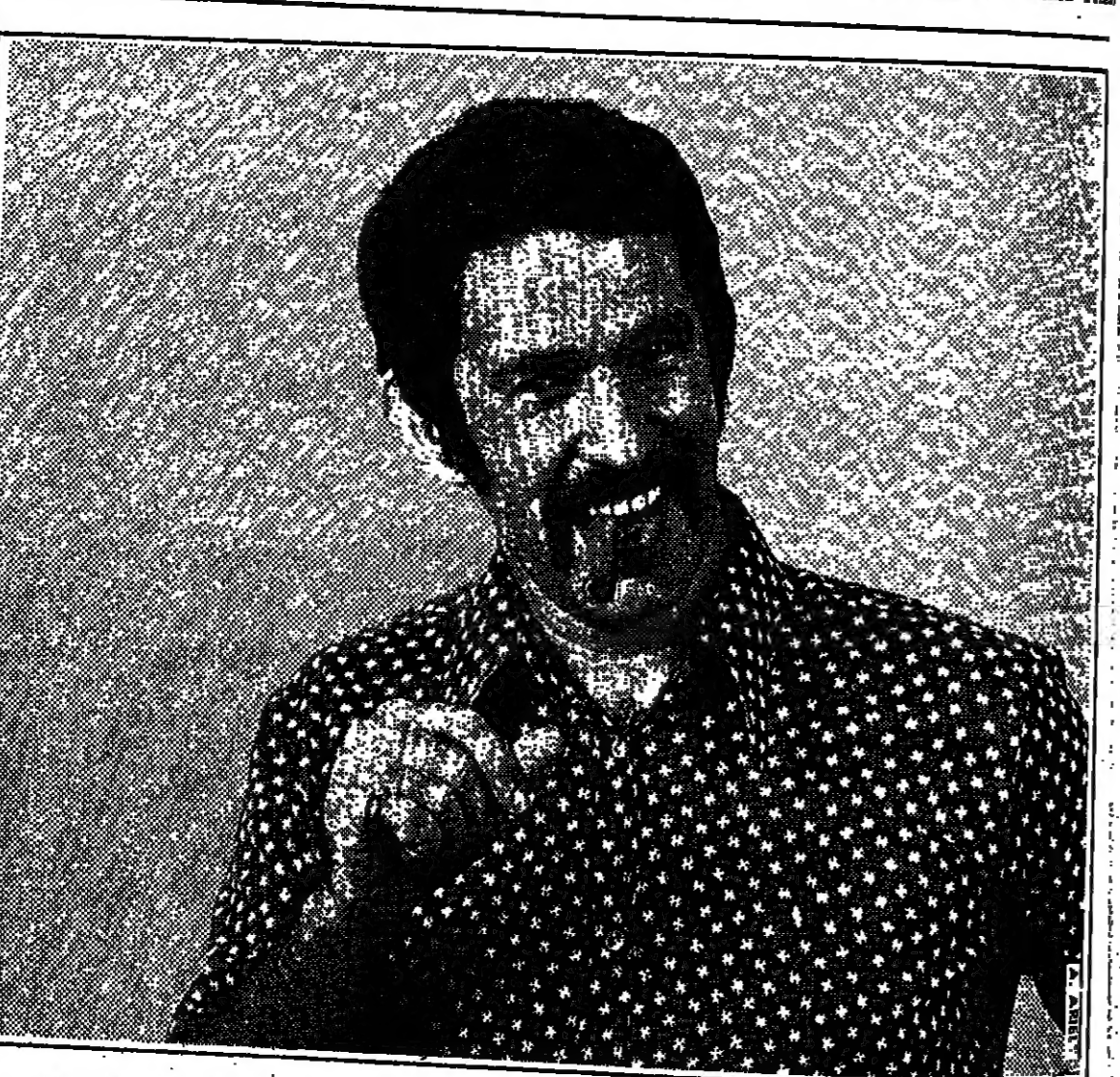
The gap between the thinking of the two sides was never more clearly demonstrated than in a confrontation on television here between Mr. Faulkner and Mr. John Hume, the acknowledged leader of the Northern opposition party, the Social Democrat and Labour Party. Mr. Faulkner said that the cease-fire would permit people "to get back to the democratic structures." Mr. Hume, however, stated that the cease-fire would lead to "the creation of democratic structures, which never existed till now."

Mr. Whitelaw may have won a little confidence from the Catholics, but to retain it he will have to take steps which will antagonize the Unionists, who are still publicly unwilling to concede any of their power to the minority. The I.R.A., too, has warned that if they are not satisfied with the developments they will resume offensive operations.



I.R.A. men out on secret training "somewhere in Northern Ireland."

Tom McElroy, Camera Press



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Joe Cahill, left, head of the I.R.A. Provisionals, came out of hiding last August to give a press conference in Belfast. (Israel Sun-UP)

PAGE FOUR

THE JERUSALEM POST MAGAZINE

FRIDAY, JUNE 30, 1973



Allon assures his critics. (Wales)

Lea Ben Dor's Parliamentary Report

# THE ALLON MINI-CRISIS

The Allon mini-crisis this week had some puzzling aspects. Acting Premier Yigal Allon told an audience at Kibbutz Elin Harod that the bombing of civilians at Hasbaya town in the Lebanon, in the course of an attack on the terrorist headquarters on the edge of the town, had been done without saying? He assured the kibbutzniks that there had been no change in policy in this respect — we still do not set out deliberately to bomb civilians. Had anyone suggested this at any time? Was there any reason for such a denial? The Lebanese themselves and Arab and other speakers at the U.N. had protested at the death of 48 Lebanese civilians, in the course of the raid, but even there it was not suggested that civilians had been killed on purpose. There was widespread speculation that the raid was a form of revenge for the massacre at Lod Airport a few weeks back, but no serious observer of Israeli military and security strategy would make such a suggestion.

The strategy in the Lebanon has been the same as in the territories: to strike at saboteurs, and to protect the right of the peaceful to a peaceful existence. The Lebanese farmers who live near the Israel border obviously understand this formula very well, for they went out to their fields as usual while the shooting was in progress, absolutely sure that no farmer would be picked off by a trigger-happy Israeli soldier. The civilian casualties at Hasbaya were caused by a pilot "undershooting" by a split second, for he was only between a 100 and 200 metres off target.

In Jordan the Fatah terrorists were accustomed to put up their headquarters and barracks right in the middle of a refugee camp, also to seek safety among civilians who have always included a high percentage of women, children and old people in the camps. It is not a heroic solution to hope that the nearness of children and old people will protect you against attack, but perhaps it was the best available. And if they were attacked and there were civilian casualties? Then the Israelis could be blamed for their callousness.

There was a truly tragic picture of a camp father carrying a small dead child during the fighting in 1970 that went around the world, and is remembered in Israel as well as elsewhere. It seems likely that these events had their effect among the refugees in the Jordanian camps in the end, and terrorists. It is surely bad enough to live in a safe camp, without inviting extra dangers.

A DOZEN children were killed in a school bus deliberately ambushed by terrorists coming from Lebanon last year, and it is obvious that Israel forces will take action against them each time there is an incident. De-

Minister Moshe Dayan during the last few days confirmed that this action must be taken mainly in the Lebanon, where the terrorists have their bases. Simply building shelters is not enough. The cure is to make Fatah unsafe for terrorists. Yet nobody would suggest that Hasbaya itself was bombed deliberately in order to drive the point home. In that case, why did Mr. Allon feel that it was urgently necessary to deny any such possibility? The simplest explanation, and not a very flattering one for Mr. Allon, is that he usually likes to get in a political statement or two whenever he is Acting Premier in Mrs. Meir's absence.

In December 1971, as Acting Premier, Mr. Allon made a surprise announcement that a partial agreement with Egypt over the opening of the Suez Canal was not ruled out, although in fact it was fairly widely known by then that the Egyptians had changed their mind on this point, and were no longer prepared to come to any kind of agreement with Israel.

In February, when he was Acting Premier again, Mr. Allon sent a sharp warning to the Lebanese Government in a TV interview, telling them that Israel would not accept the hypocrisy of the so-called "Cairo agreement" with the terrorists, which permitted them to operate on condition that they first crossed the border into Israel, and did not do their shooting from Lebanese territory. Such a warning is always timely, but there was no real reason for it at that time except perhaps that it comes more impressively from an Acting Premier than a Deputy Premier, who can safely leave matters of general policy to his chief, who in turn can call on her Defence Minister if required.

GAHAL took up the issue and tabled a motion to pick a fight with Mr. Allon. Gahal also would not wish to suggest that we would bomb a market place deliberately. They were going to argue, instead, that the timing of Mr. Allon's remarks was unfortunate, for it might supply ammunition for the Security Council debate. In his reply to a later, planted, question Mr. Allon was able to retort that his observations had not been mentioned in the Security Council, which in itself indicates that they did not add very much to the previous picture. The Gahal motion was ruled not urgent, and remained pending. To defuse the issue, Mr. Allon arranged for a question from Mr. Dov Zakin (Mapam), and in this way had an opportunity to explain briefly that owing to the world-wide criticism of the bombing of Hasbaya — it had not been especially sharp — he had felt called upon to explain that it had not been deliberate, but an unavoidable error. When a minister replies to a question there is no debate, and Mr. Allon in this way avoided all the unflattering in-

terpretations of his actions that might have been produced. That he was trying to discredit the Defence Establishment. That he was trying to put across his image as a man who cherished right and justice above all. That he is a man who knows how to admit a mistake, even when it is made by somebody else. After all, some day we shall need another prime minister, for Mrs. Meir has announced that she will not run again in 1973, and who would blame her.

THE questions posed by Mr. Shalom Cohen, the refugee from Mr. Avner's "Ha'Olam Ha-sheni" party, were more difficult to unravel. He wanted to know whether the views of Mr. Allon had been presented to the Foreign Affairs and Security Committee before they had been made public. Mr. Allon replied loftily that the facts had been given to the Committee. Mr. Shalom Cohen's attacks usually have as their ul-

Only a Knesset correspondent can take much interest in the pointless argument that followed Acting Premier Yigal Allon's statement on the bombing error at Hasbaya in Lebanon, writes Lea Ben Dor. The victims deserve a better epilogue than this piece of political shadow-boxing, she says.

imate target the Defence Minister, for fear he might be prime minister some day. He has no special reason for wishing to discredit Mr. Allon, and the drift of his questions was not immediately clear. In the end, his aim might have been to show that the Defence Ministry had failed to apologize to the Lebanese for the fact that in the course of a military action civilians had been hurt. In a perfect world Defence Ministers would perhaps promptly apologize for harm done to civilians who were close to military targets, except that in a perfect world there would be no targets and no bombing.

When the Abu Zabel factory in Egypt was bombed by an Israeli pilot as the result of a mapping error the Ministry did something better than apologize. It warned the Egyptians that there was a delayed-action bomb in the area liable to go off still, and that they should evacuate the workers. There was no real reason why Mr. Allon's re-

marks should have raised so much criticism, or have been represented as a great courageous admission of error. He said what people know — that civilians close to a terrorist base are liable to get hurt when action is taken against the terrorists, and he agreed that the action against the base had been justified and necessary.

SHOULD the speech and the subsequent argument throw the least doubt on the fact that we all are united in genuinely regretting the death of innocent civilians in the course of the struggle against the saboteurs, then Mr. Allon may have done us a disservice. But in actual fact nobody but Knesset correspondents are likely to sort out this pointless argument, and no additional opprobrium is likely to be thrown at us. There were 48 civilian dead. They deserve a better epilogue than this piece of political shadow-boxing.

## The Story of a Station

To improve service to passengers means to make travelling more comfortable and waiting for a bus less unpleasant. EGGED tries to create the appropriate conditions by building modern central bus stations in towns throughout Israel.

The "Mifalei Tahanot" company has built already 20 central bus stations. The last one, the luxurious station of Rehovot, is convincing evidence that these stations serve their purpose: to provide better service to the passengers.

# THIS IS EGGED

Duhaf Adv. PAGE FIVE

הכחמן האדום



# Why Mussolini turned on the Jews

The showing of the film "The Garden of the Finzi-Contini" has renewed interest in the wartime fate of Italian Jewry. Dr. Martin van Creveld, a lecturer in History at the Hebrew University, describes how and why Mussolini went anti-Semitic.



Dictator Mussolini on a warming-up exercise with Italian officers. Although Mussolini passed a series of laws against the Jews, he turned a blind eye to many activities of his subordinates on their behalf.

VITTORIO de Sica's "The Garden of the Finzi-Contini" has recently been making headlines and deservedly so. It is in my opinion a first-class film, offering deep insight into a world doomed to disappear yet refusing to believe in its own imminent destruction.

But penetrating as it is, the film has nothing to say about the origins and nature of Fascist racism and anti-Semitism. This is not surprising, for the question still presents something of an enigma, even to professional historians. There was very little in Italian Fascism and in Mussolini himself that would have led one to expect the adoption of an anti-Semitic policy prior to 1937. Mussolini had in fact scarcely bothered to consider the subject at all. Confused statements with anti-Semitic overtones — e.g. "the upheaval of all moral values has been the main work of the Jewish people" — the Palestinians (i.e. the Jews) defeated their secular opponents by overturning moral principles — "this act of spiritual revenge was in tune with the sacred character of the Jewish people" — started to make an occasional appearance in socialist newspapers he edited as early as 1908. But this did not prevent Mussolini from keeping two Jewish mistresses (whom he described in terms that were anything but racial) and in the early '20s he referred disgustedly to the anti-Semitic excesses of the Nazi "buffoons."

## Assimilated

Whereas the Jews figured prominently in almost all struggles between Left and Right that took place throughout Europe from the 1890s, with each side accusing the other of being either led or duped by Jews, this was not the case in Italy during the years of Fascism's struggle against Socialism. This was probably due to the fact that in Italy, unlike other states, a "Jewish problem" hardly existed; the Jews numbered only some 0.1 per cent of the population and most of them were so thoroughly assimilated that they even sang the Seder in Italian.

Nor did Fascism's advent to power in October 1922 affect the Jews' status in Italy. Mussolini even assured the Chief Rabbi in November that year that no Jewish problem existed in Italy, and this remained the official line right until 1938. Yet this statement did not express to the full Mussolini's rather complex attitude to the Jews. While striving

for "national unity" which accounts for his criticism of those Jews who refused to assimilate — in this sense he was hardly a racist; he wanted the Jews to become an even more integral part of the Italian nation, not to kick them out — Mussolini was also afraid of what he conceived as their financial power. He saw the Jews as an international syndicate of great might and influence, and consequently thought it was better not to tread on their toes. He exaggerated their power to such an extent that he thought it worth while to try and get them on his side. When steering towards his war against Ethiopia in 1934-35, he hoped to make use of Jewish power in order to sway public opinion in the West, and he thus made a series of anti-Semitic, anti-Jewish, anti-German speeches. He granted asylum to Jews who had fled Hitler (with whom he was also embroiled over Austria), courted some Zionist leaders — he met Nahum Sokolow, Dr. Chaim Weizmann (twice) and Dr. Nahum Goldmann briefly — and even sent a mission of prominent Italian Jews to London to try to influence public opinion there. The mission saw a "Times" journalist, a grandson of Lord Balfour, and the Italian ambassador, needless to say it achieved nothing.

## Attitude changes

Mussolini's attitude to the Jews began to change in 1937-38. This has been attributed to his desire to "assimilate" Hitler (whom in 1934 he had described as "a clown... a horrible sexual degenerate") but Mussolini's previous attitudes tend to discredit this view. Nor does his newly discovered anti-Semitism seem to have had much to do with his occupation of Ethiopia. True, the presence of 400,000 Italian troops in East Africa led to "madamismo" (i.e. concubinage with local black girls) on a grand scale, and this gave him the "racial consciousness" he had hitherto lacked. However, the Ethiopians were not mentioned in the "Racial Manifesto" published in July 1938, which laid the "scientific" foundations of Fascist anti-Semitism.

This Racial Manifesto is a curious document. It was signed by 10 allegedly "eminent professors" (some of them were in fact mere teaching assistants, and others claimed that their signatures had been affixed to a document they had never read); but from the secret diary maintained by Mussolini's son-in-law Ciano we know Mussolini drew it up

all by himself. It is not primarily an anti-Semitic document; the Jews are mentioned in only one of its 10 paragraphs, and even then in one word only among several other so-called "non-European" races. To understand the origins of Fascist racism we cannot therefore start with the assumption that it was directed principally against the Jews.

In fact it was not. In his Manifesto, Mussolini was not discussing the Jewish problem; it was the German one he was dealing with. His aim was less to defile the Jews than to defend the Italians' pride in their own nationality against the German doctrine. According to the Germans, the Italians, although "Aryans," were not "Nordic" but "Mediterranean" or "Latin" and hence inferior. As long as Mussolini and Hitler were bitter enemies, the Italian dictator could afford to dismiss the whole of his German colleague's racial theories as sheer claptrap, which he did in a long series of sarcastic speeches and interviews. However, when he made up his mind to become Hitler's ally, Mussolini faced a terrible dilemma. On the one hand he could not continue to dismiss the German doctrines out of hand, since this had already caused the Fuehrer to pound the table and scream that "the Duce did not know what he was talking about." On the other, he could not accept the concept of the master race without relegating the Italians to an inferior position. The result was an independent Italian racial doctrine, directly opposed to the German one.

## German idea rejected

To begin with, Mussolini rejected the German theories by explaining that "to say that there exist different human races does not mean... that some of these races are superior to others." Having made it quite clear that Germans were not superior to Italians, the Duce proceeded to define the "Italian race." Since he could not very well reject the German scheme explicitly by turning the racial ladder upside down and placing the Italians at the top, he produced a highly original ladder of his own, in which the value of any given race was not determined by its proximity to this or that "master" race but according to its "purity."

The fact that Italy had been invaded successively by Etruscans (a "dark" element according to the Germans), Greeks, Gauls, Vandals, Lombards, Arabs, Normans, Germans, French, Spaniards and Turks did not greatly perturb Mussolini, who declared that "the incoming of great masses of people in historical times is a legend" and that while "the racial composition of other European nations has altered considerably

even in recent periods, the grand lines of racial composition have remained essentially the same in Italy during the last thousand years." Thus, the Italian nation's blood was "pure," which constituted its "greatest title to nobility."

However, this was not enough. It was very well to say that the Italian race was unmixt, but this did not in itself change the fact that they were a "Mediterranean" or "Latin" people, and inferior to the Germans, who had the nasty habit of making everybody else all too conscious of this supposed inferiority. To solve this problem, Mussolini struck out at another central proposition very dear to the Nazi heart: he abolished what he called the "inessential" differences between the "Eu-

ropean" races. He asserted that "the population of present-day Italy is of Aryan origin," the implication being that differences within the Aryan races were not so important after all. Thus, Italians and Germans were basically similar, so that intermarriage among them did not make it possible to talk of "a real hybrid." Furthermore, although it was unfortunately not true that "Italians and Scandinavians are one and the same thing," the adoption of a racial policy in Italy was meant to make the Italians aware of a "physical and above all psychological model of the human race" having "purely European characteristics."

The poor Italians! They had always been a happy-go-lucky people. (Continued on page 7)

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# TRYING TO BE LIKE PRUSSAINS

(Continued from page 6)

ple and justly proud of their own heritage, but now their Duce's very unpopular alliance with Hitler was forcing them to become imitation Prussians. Not only were the raven-black Sicilians ordered to strive towards a tall, blond, blue-eyed mode of human race," but the unfortunate people was to change its character and become "hard, implacable, in short, masters." To achieve this Mussolini resorted to a whole series of gimmicks, each more ridiculous than the other.

The reforestation of the Apennines was to make Italy into a cold, snowy country fit for the breeding of heroes; blasting great chunks out of the Alps would allow the cold winds from Germany to reach her; the Fascist Party functionaries, mostly small, bald pot-bellied men, were made to ride motorcycles, strut about in uniform and leap through burning hoops with knives between their teeth, just like circus lions.

## Inferiority complex

Fascist racial theory, then, was nothing but another ludicrous link in a long series of manifestations of a deeply rooted inferiority complex vis-à-vis Germany. Had there been no Jews in Italy, it might have proved as harmless as Mussolini's other ideologies. The trouble was that the Duce was afraid somebody would recall that Southern Italy had been under Arab rule for many years and that this discovery of the Italians' non-European origin would push them even further down on the Nazi racial scale. Since he could not claim that the Italians were a Nordic people, Mussolini preferred to speak about "European races with inessential differences between them," at the same time sharply distinguishing them from the non-European ones. It should never enter anybody's head — especially an arrogant German head — that the Italian race contained admixtures of non-European blood. For "nothing has remained of the Semites who, in the course of the centuries, invaded the sacred soil of our fatherland; even the Arab occupation of Sicily has left nothing except for a few names."

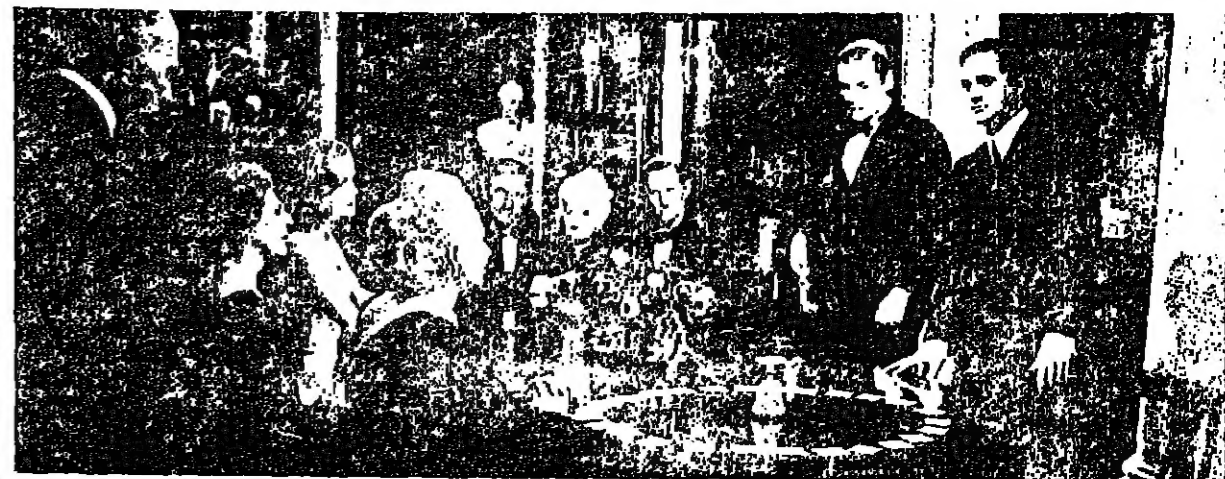
## Laws not enforced

Nor was enforcement of the laws very strict. Mussolini's anti-Semitic policy was carried out as inefficiently as any other governmental activity in Fascist Italy; the Church raised its voice against the new policy (recently it has even been claimed that Mussolini had Pius XI murdered in this background), high Fascist functionaries such as Italo Balbo walked arm-in-arm with Jewish army officers, and priests counterfeited certificates of baptism on a large scale in order to prove that sons of mixed marriages had adopted the Christian religion before October 1938. The Italian people found it impossible to believe that it would henceforward be forbidden to marry Jews, and many sour jokes were told about the subject in the piazzas and the trattorie.

## Jews protected

During World War II, the Italians everywhere systematically obstructed the implementation of anti-Semitic measures by the Germans. At the Foreign Ministry, Galeazzo Ciano insisted that every Jew with the slightest Italian connection anywhere in Europe should be exempted from the German measures, and when this would no longer do he issued a warning to all those whom he could reach to hurry back to Italy. In Croatia, which was occupied by the Italians, the military authorities protected the Jews and on one occasion even went so far as to organize an armoured raid into German-administered territory in order to fetch a group of Jews under the pretext of operating against the partisans. In Salonica, with its 65,000 Jews, it was enough to have the slightest Italian connection or even an Italian-sounding name in order to receive a certificate of Italianity, and be exempted from deportation by the Germans, while at Larissa a Jew had only to walk into the office of the local Italian commander in order to get free passage to Athens aboard a military train.

In France, so many Jews flocked to the Italian zone that the substantial rise to an endless series of German (and Vichy-French) complaints and on one occasion the Italian commander were in danger under the protection of the Italian authorities.



The last Seder — from "The Garden of the Finzi-Contini."

tion of troops with orders to fire upon anybody trying to approach them.

Nor was all this done without Mussolini's knowledge. Either because he became disillusioned with Hitler or because he had no dignity left to guard, he increasingly drifted away from his anti-Semitic policy and by 1942 he was referring to his own Racial Manifesto as unscientific nonsense. In the position of dependence on Germany in which he found himself after his ridiculous military failure during the early years of the war he nevertheless made some half-hearted attempts to save the Jews from the German clutches.

Although S.S. boss Himmler tried to hide the real meaning of the Final Solution from the Duce during his visit to Rome in October 1942, Nazi Foreign Minister Ribbentrop failed to induce Mussolini to order the Italian

military authorities to alter their policy. In Croatia he did everything in his power in order to protect the Jews from being deported, and pathetically ended up by ordering the local Italian commander Robotti: "It is true that I am forced to give my consent to the expulsion, but you must exploit any excuse you can in order not to hand over even a single Jew. Say that you don't have means to transport them to Trieste and that transportation by land is impossible." Sick, weak and vacillating, Mussolini nevertheless did his best in his curious, half-hearted way that was probably designed to save as many Jews as possible while avoiding a direct confrontation with the Germans on whom his life and regime depended.

Things changed after the overthrow of Fascism in July 1943 and Mussolini's restoration by the Germans in September of that

year, for by then all effective power had been taken from him. Even then, however, the record is not entirely black. Thus, Mussolini's anti-Semitism was not primarily directed against the Jews as such. Reading between the tortuous lines of his Racial Manifesto, one feels that he was wrestling with his own inferiority complex. It is no easy matter to be allied with a Herrewolk that regards itself as the crown of creation and relegates everybody else to an inferior position.

Mussolini was the self-conscious leader of a people that would not lend itself to his gimmicks of heroism, and his anti-Semitism was only one of these gimmicks. Let it be said in his and his people's praise that, in spite of the deeply rooted psychological factors that led to the adoption of a racist policy, they never allowed themselves to fall into the bestial excesses of their Nazi colleagues.

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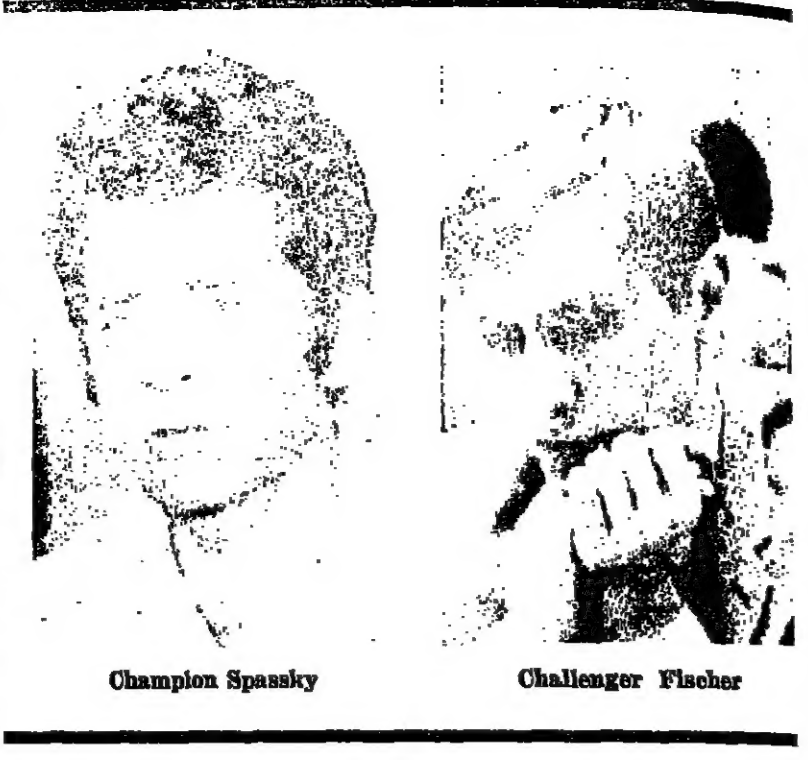


BAUER WASHAVSKY

סוכנות החדש



World champion Boris Spassky of the Soviet Union is to meet American challenger Bobby Fischer in a 24-game match due to begin in Reykjavik, Iceland, on Sunday. Larry Evans, an International Grandmaster himself, writes about the two contesting giants of the chessboard.



Champion Spassky Challenger Fischer

# THE CHESS BATTLE

(Continued from previous page)

hakh told the "Times." "His opponents (are) spiritually wrecked after the first couple of games."

Fischer plays hard at everything. He exhibits the same ferocious will to win in bowling, tennis and ping pong. In the 1960s he joined the Church of God, a fundamentalist California-based sect that observes the Sabbath from sundown Friday to sundown Saturday.

Fischer has been deep in training at Grossinger's resort in the Catskills for the Reykjavik match. All night he studies Spassky's games, to the accompaniment of a rock radio station.

After all negotiations for the match had been completed, he found time to send telegrams to the organizers, demanding half of all the profits in addition to the purse. Mindful of Fischer's reputation, Yugoslavia, originally scheduled to host half of the games, dropped out of the bidding. It looked as if the match was off and Fischer's enemies were gleeful.

Dr. Max Eitwe, president of F.I.D.E. and a former world champion, gave Fischer 72 hours to accept a slightly reduced purse in Iceland or be replaced by another challenger. Nine hours short of the deadline Fischer agreed, under protest, saying he would face Spassky anywhere in the free world.



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Carmel-Bing-Linia

**THE 24-game world championship chess match between America's Bobby Fischer and Russia's Boris Spassky starting in Reykjavik, Iceland, on Sunday and lasting two months is a fight over Soviet chess supremacy itself.**

Fischer is the first non-Russian challenger for the world's chess championship for a quarter of a century.

Last year, Soviet fans were startled by the ease with which the young American won the Candidates' Tournament in Buenos Aires. Fischer scored 12 straight wins against Russia's Mark Taimanov and Denmark's Bent Larsen, before beating Russia's ex-world champion Tigran Petrosian.

Although there is a purse of \$138,600 at stake plus the lucrative film and television rights, Fischer sees the match as a straight fight between the U.S. and Russia. "The U.S. is getting kicked around the world," he said recently. "I am representing us, the entire free world, in fact, in a kind of grudge match against the Communists."

Fischer, 20, and Spassky, 35, do have one thing in common — both had disturbed childhoods. Fischer's father, a German physicist, and his mother separated when he was two and he went to live with his mother. Spassky was orphaned at five when both his parents were killed in the siege of Leningrad.

The two are said to have one other thing in common — under Hnache both are Jewish. Fischer's mother is Jewish and Spassky's mother is said to have been Jewish too.

**Won't join Party**

Spassky is something of a maverick. He has consistently refused to join the Communist party and has often been at odds with the Russian chess authorities. Last year, while competing in Canada, he was refused permission to give a lecture and exhibition tour in the U.S. "I wish I were as free as the American players," he told a Western reporter.

Stocky and well-conditioned, Spassky looks more like an athlete than a chessplayer. Away from the chessboard, he skis, swims, plays soccer and tennis — and practices Yoga. He lives in Moscow with his second wife, Larissa, and their four-year-old son. "I would not like our son to play chess," his wife has said, "because the nervous strain is too great."

Spassky, who holds a degree in journalism, earns more than 500 rubles (\$500) a month to play chess, five times more than the average Russian worker.

But he bears a heavy burden. He is a national hero in a nation that has over four million registered players. Promising youngsters are cultivated in Soviet ele-

mentary schools and given years of free training by the state.

In risking his title against Fischer, he is putting Soviet prestige on the line. Yet there is no way out: the Federation Internationale des Echecs (F.I.D.E.), the international chess federation, has decreed that the champion must face an accredited challenger once every three years.

Spassky is a classicist who once surprised Fischer with the King's Gambit, a risky opening ploy. Since winning the title from Petrosian in a close match in 1969, however, his drive has faltered and his results have been sluggish. Recently he mustered no better than a tie for sixth in a field of 18 grandmasters at Moscow. Gone is the panache and daring that so delighted chess buffs.

But the challenge does not worry him. "I'm still king," he told reporters. "I'm a lazy Russian bear. I don't take months to prepare for a tournament the way the old masters did. But I make up for it by working much harder while the game is in progress."

Unlike Fischer, who lives chess 24 hours a day, Spassky spends less than four hours a day preparing for the match. Spassky, however, has a team to assist him, including Igor Bondarevsky, 58, a grandmaster who has coached Spassky for over a decade.

Bobby Fischer was born in Chicago on March 9, 1943. When his parents separated, his sister Joan, six years older, looked after him when his mother, a nurse, had to go out to work. They moved to Brooklyn in 1949.

**'Just a game'**

One day Joan bought a chess set at the local candy store and they figured out the moves from the directions that came with the set. "At first it was just a game like any other," said Bobby, "only a little more complicated."

Fischer found an old chess book and from then on, "he just didn't answer when you spoke," recalls his mother. In 1951, she wrote a letter to the chess editor of the local paper asking where her eight-year-old son could find a game of chess with boys his own age. The editor suggested that Fischer attend a simultaneous exhibition at the public library. A former Scottish champion took on 30 opponents at once and polished Bobby off in 15 minutes.

Carmine Nigro, the president of the Brooklyn Chess Club, was on hand. He was teaching his son to play and started teaching Fischer also. But Bobby learned so much faster that Nigro's son became discouraged and quit.

Fischer's genius was still not evident when he entered the U.S. Amateur Championship in 1955. "I lost my nerve and only wanted to watch," he said. Nigro persuaded him to play, however, and

stayed out of active competition for 18 months.

In 1970 he was lured out of his self-imposed exile by a major new chess event: Russia versus the World on 10 boards. After initially declining an invitation to play top board for the World, Fischer relented. A list of 23 conditions, ranging from a ban on photographers to the intensity of stage lighting, was negotiated to his satisfaction. Complications arose, however, when he arrived in Belgrade. Bent Larsen of Denmark threatened to withdraw unless he played top board instead. To everyone's surprise, Fischer consented to step down to second board. He led the World to a near-upset over the Russians by smashing Petrosian 3 to 1 (2 wins, 2 draws).

From then on each success became another milestone in the growing legend, inspiring the "New York Times" to speak of a strange malady called "Fischer fever." "There is some strange magnetic influence in Bobby," the Soviet grandmaster Yuriy Averson of Denmark threatened to

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**Lighting troubles**

But this was not the end of the matter — this week a battle was brewing between Fischer and a television producer who has the rights to televise the match. The television contract calls for filming the match in colour, and fluorescent lighting does not have "the proper colour spectrum for colour film," according to a consulting illumination engineer and a friend of Fischer, Fred Cramer. "Fischer won't play under anything but fluorescent lighting — it is very important to him," Mr. Cramer said this week.

At 17, Fischer proclaimed: "I am going to win the world championship, hold it a couple of years and then take up something else and make a lot of money." Now he is within sight of his goal. "Anyone who knows anything about chess knows that I have been world champion in everything but name for the past 10 years," he said. "Next to me Spassky's the best."

Spassky will not predict the result of the match. "It's hard for me to say who will win," he said recently. "I would not care to make any prediction. I like Fischer's style very much. I like the purity of his play — very logical. His personality is very explosive. He's a real fanatic. I feel fond of him."

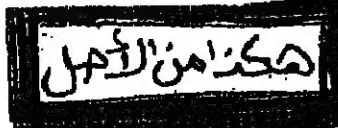
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# LYDDA'S FREE-FOR-ALL TUESDAY MARKET



Sheep and cattle from Beersheba, Hebron....



Mind the pram if you can.

EVERY Tuesday what must surely be the most comprehensive gathering of the peoples and communities between the Jordan and the Mediterranean convenes in Lod for the market. "The tradition goes back to the Turkish period," says Mr. David Haroush, Market Inspector-in-chief.

It is also the largest market in the country and the most liberally run. Anybody can come and trade anything with the exception of fish. Fees start at 50 agora and go up to IL3, the price for bringing in a large truck, including the display area.

First to arrive around 2 a.m. to stake their claims are usually the Gazans, with their loads of wicker furniture and garden pottery and vast quantities of household wares and extraordinary ornamental knickknacks. Soon, the lorries and pickups of the cattle traders draw up, from Beersheba, Hebron, Ramalla, Tulkarm and Nablus. From as far as Nazareth comes a vehicle loaded with gallons of pickled and cured olives and cucumbers. As the day brightens, delivery vans, horse, mule and donkey carts from the many surrounding villages converge on the great main square and the side-lanes of the old Arab quarter, taking up their positions where they can.

The cattle market is held at the outskirts, behind the Mosque and the church of St. George, where some ruined buildings and fine old palm trees stand. There are no pens or fences, and the view extends across the lovely One plain to the blue Samaritan Mountains. Clusters of sheep and goats, a couple of mules here, a few cows there, stand on the wide grounds.

Traders from Tulkarm inspect sheep and mules from Beersheba. Butchers

from Ramallah are very partial to the locally bred merinos. The Yemenites prefer the black goats of the Beduin, and the Moroccans fancy the snow-white nanny goats. People move around unhurriedly, and no line is drawn between news exchange, banter and business.

They have a restful way of doing business, one moses — until one turns to the town area again and finds oneself gasping for breath as one is swallowed, lost, pushed, carried away and deafened inside a surging sea of humanity.

Mind the pram, if you can, there's another right in front. Every baby carriage in greater Lod and probably quite a number from nearby Ramle must have been pressed into service. Some vintage models surely held some 30 occupants in succession before they were relegated to the chicken and vegetables.

An Indian mother and daughter, in filmy and iridescent saris, marvelously inappropriate for shopping, are inspecting lengths of linens heaped on a small table, presided over by a dapper, blue-eyed, bespectacled little elderly gentleman wearing the huge flat beret of the Georgians. Mr. Haroush even finds some Russian to greet him, but it's lost on him, he speaks Georgian only and proudly, his first words of Hebrew outside the prayer book: "Three months in the country... Thank you, *Vader* (okay), *savlanut* (patience), *Pat Pat* (by and by).

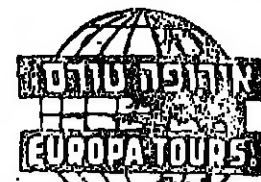
he says, crinkling with happy smiles. "*Kol hakavod* — all honour to you."

The trader from Nazareth is submerged by customers — his father helping out frantically. "His pickles are reputed to be of matchless quality," says Mr. Haroush to the two nuns, housekeepers of the Greek parish, and accepts arbitration in a question of eggplants.

A Rumanian trader of wildly assorted goods holds a hairclipper in front of a doubtful Beduin in a sheepskin coat. Where words fail, demonstration convinces. The vendor shears a furrow up the skull of the Beduin's little son, then the father tries to do it himself. After a few trial runs he gets the idea, the deal is clinched, and he walks off with his purchase and his peculiarly shorn offspring.

"The municipality actually loses on the market," explains Mr. Haroush. "The income from the vendors' fees is not more than a token payment towards the actual expenses. My four inspectors and I are on the spot from 1 a.m. As soon as the people begin to leave, the cleaning squads move in — and the amount of litter must be seen to be believed! We have special trucks to remove it. On rainy days, — when income may be around or below IL200 as against something between IL500-600 on a good day, (incidentally, social cases and local dealers are entirely exempt from payment) we provide gravel that is strewn over the entire market area. But just the same, our Mayor, Mr. Zvi Itzkovits, keeps up the old tradition. The old Lod market is as vital today as it was at the time of the Omanis — only they weren't sticklers for public comfort and cleanliness."

Story and drawings by Gabriella Rosenthal.



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# MR. NIXON AND THE LIBERALS

By Ephraim Kishon

A FEW months back, when the question had not yet arisen whether or not an attempt had been made in the United States to influence the election of Itzhak Rabin to a Cabinet post here, in those guileless days it became my honour and my privilege to participate in New York City in a stormy debate on the personality of President Nixon. The debate took place in the house of a renowned gynaecologist of the upper ten thousand.

As a matter of fact we had intended to take our families after dinner to a musical hit on Broadway, but the theatre armoured car which collects the spectators from their homes and returns them there, after the show did not come, and nowadays it is not advisable to go out in the streets of Greater New York without covering fire.

To make up for this, my host invited a number of Jewish intellectuals from the neighbourhood, and before long the villa was filled with surgeons, admen, wholesalers and sundry millionaires. These people are what is termed "liberal circles," that is they fanatically oppose any military or political aid to South Vietnam, and they loathe Vice-President Agnew with a deep visceral hatred. On the other hand they have a thoroughly humanistic attitude towards their sons' long hair, and after their boy is returned by the cops for the sixth time from the cave dwellings, they are also for equality for black people and fanatically demand military and political aid for Israel. You see what I mean: liberal circles.

The conversation came around to the forthcoming elections. "Should this man again be elected," the host said, and a shudder ran through his frail frame, "it will be a disaster."

All agreed with him... I asked why will it be a disaster should Nixon stay?

"He asks me, why will it be a disaster," a famous surgeon scoffed. "You must be joking."

"No," I said. "I really would like to know why."

They all looked at me pityingly.

"Ever see him on TV?"

"Yeah," I said. "I've seen him."

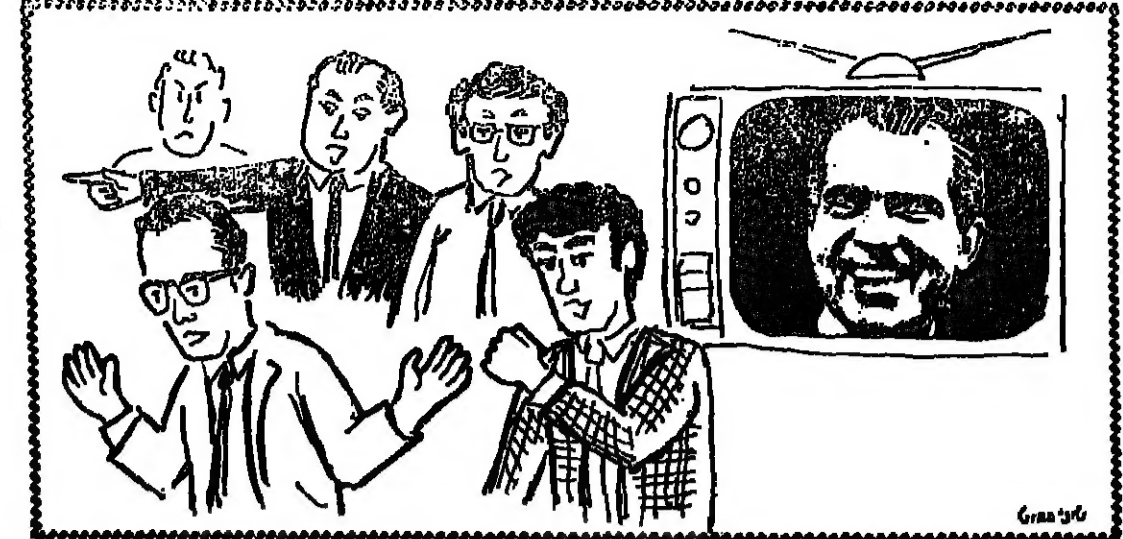
"As soon as he comes on, I turn off the set," a lady said. "He makes me sick."

I asked her why.

"He asks why," a professor grinned. "Everything about him is phoney."

"What is phoney?"

"Everything is phoney. Every movement, every word. Everything. He says one thing

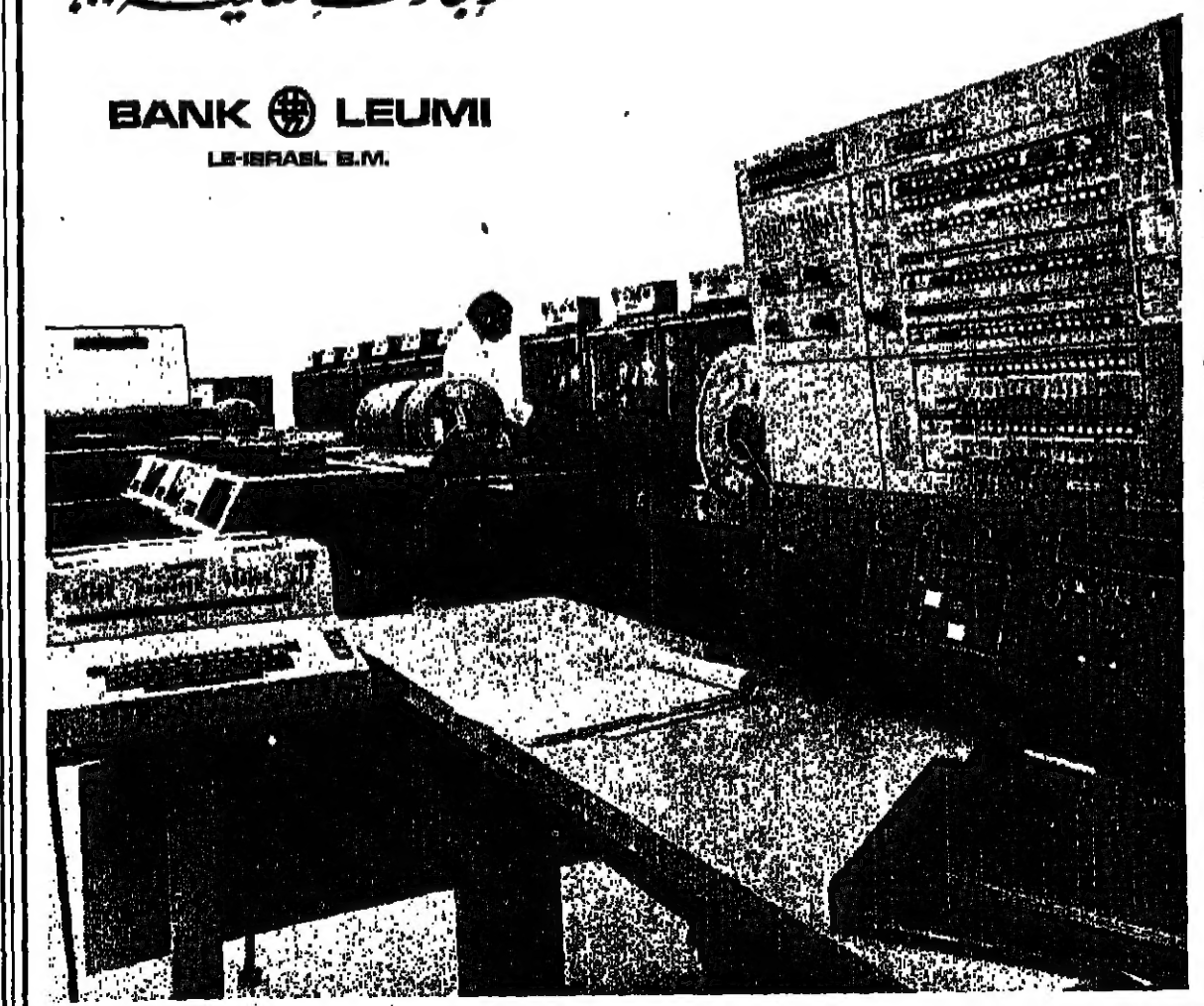


## سَيِّد كَيْ... هَلْ تَعْلَم:

• أن مصرفنا - البنك العربي الإسرائيلي - قد انضم إلى بنك لتومبي ليسر ايسل ب.د. أول وأكبر البنوك في البتلادا

لذلك يمكننا أن نضع في خدمتك: خبرة التسعين العديدة في الأعمال البنكية وأحدثت الخدمات المصرفية والأجهزة الالكترونية...! الإنجازات العالمية...!

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The above is a Bank Leumi advertisement offering services to Arabic-speaking customers.



# WHO WAS AFRAID OF SIGMUND FREUD?

## Biography and letters reveal the man

There are two kinds of biographical books. The first, which one might call the official biography, tells only what "ought" to be told; its object is to present its subject in a favourable light. The second tells what is purportedly the whole naked truth, and confronts us with a fellow human being. It is a biography of the second kind that moves us.

Freud seemed to take it for granted that biography must be of the first kind. For he wrote in a letter to Arnold Zweig, who had offered to become his biographer:

"Anyone who writes a biography is committed to lies, concealments, hypocrisy, flattery, and even to hiding his own lack of understanding, for biographical truth does not exist, and if it did we could not use it."

"Brother Animal," which tells of the relationship of Freud and Tausk is nonetheless biography of the second kind. In his introductory remarks, Paul Roazen leaves us in no doubt about the nature of the book. We are made to share the emotions he felt on discovering about Tausk. "No one will tell you about Tausk, so I was told very early in my interviewing. That was all the lip-off I needed, and from then on I regularly asked people if or what they knew of Tausk, a figure previously unknown to me."



Lou Andreas-Salomé — "a knack for collecting great men."

He had been collecting material for quite a different book, on Freud and his pupils, but the air of mystery that surrounded Tausk made him decide to write about this gifted disciple who killed himself at the height of his powers. One of his sources were the papers Ernest Jones had used in writing Freud's biography, which were voluminous but had never been sorted out. He interviewed almost 100 people who had known Freud or had participated in the beginnings of psychoanalysis, an imposing list which includes such well-known names as Bruno Bettelheim, John Bowlby, Eric Erikson, Helene Deutsch, Anna Freud, Eric Fromm, Geoffrey Gorer, Emanuel Miller, Roger Money-Kyrle, Charles Rycroft, Melitta Schimdebeg, Donald Winnicott, Leonard Woolf. As he says,

"It was no easy task to overcome their suspicions of a young outsider coming to study them. My own earlier manuscript on Freud was no doubt some help, as was my obvious respect for them, as disciples of Freud who had been a truly creative group. Their experiences also led me to reflect about the general relationship of pupils to teachers, and the ways in which one learns and grows, as well as the sources of the frustration and stifling of talent."

It does surprise one to hear that "some were so identified with the master that speaking with them and the spooky impression of communing with Freud himself," kindly souls put the best face on everything, others had no good words to say about anyone. Few of us have ever heard even the name of Tausk, and this is no

coincidence. Why the mystery that surrounded him? Roazen found that those who had known Tausk personally were still shocked at his suicide at the age of 40; it had come as a surprise in a man who was so gifted, brilliant and alive.

Roazen concludes that the secrecy surrounding Tausk's memory has a good dynamic reason:

"A suicide under any circumstances is a fearful act. But coming after his fight with Freud, Tausk's suicide helped give a sense of reality to the powers that Freud's pupils magically attributed to their leader.

"Quarrelling with Freud was the most dreadful possibility imaginable. To be cast out by him meant expulsion from the chosen few, psychic death. The book would be closed, the candle snuffed out. Tausk's death substantiated all the fantastic consequences of struggling with Freud."

A Slovakia-born Jew, Tausk had had two other professions before he became a psychoanalyst. He married Martha Fuchs while a law student, and they had two children. As Martha was a Christian, though half-Jewish, he was baptized before their marriage, but continued to acknowledge his Jewishness, and few knew of his conversion. As a lawyer Tausk was successful, and particularly enjoyed defending the penniless, but he left both his wife and his career when 28. He wrote poetry, played the violin, sketched, and directed plays while earning his living as a journalist, and continuing to provide for his children.

### Encouraged by Freud

In 1905, when recovering from a depression, he read an article by Freud and responded eagerly with a letter. Freud, thinking he was a medical doctor, encouraged him to study psychoanalysis. Tausk distinguished himself as a psychiatrist, and was especially interested in schizophrenia and manic-depressive psychosis. As Roazen points out, it was only through Tausk and later Jung and Bleuler that Freud had any experience at the psychoses. In 1912 Lou Andreas-Salomé came to Vienna and into the psychoanalytic movement. She had been Nietzsche's friend and expositor and Rilke's lover, and now became a close personal friend of Freud's. She was then 51.

Roazen describes her peculiar quality of attractiveness:

"Lou fits the genre of women who have a knack for collecting great men... Vibrantly responsive to ideas, Lou possessed an extraordinary flair for identifying with men, and especially with their creative part of them most subject to inner uncertainties... Although Lou was useful to her line of great men precisely because she could identify with that most precious portion of themselves so in need of support, as men fell in love with her they eventually discovered she had not truly given of herself. She had mirrored them, had helped their creative need, but at bottom Lou withheld herself as a person. Her great men all needed her, but each of her lovers ultimately realized how she had withheld them."

Lou became Tausk's mistress, and a strange triangle evolved with Freud, from which each derived frustrations and satisfactions. Freud was deeply involved with her, he wrote: "I have acquired the bad habit of directing my lectures at a particular person in the audience and yesterday I stared as if spellbound at the vacant chair reserved for you." Each of the two men was

jealous of what Lou was to the other. On the other hand, Lou as a woman was to Freud the admirer, a woman who could not tolerate in Tausk.



Sigmund Freud — "biographical truth does not exist."

**BROTHER ANIMAL:** The Story of Freud and Tausk by Paul Roazen. London, Allen Lane The Penguin Press. 221pp. £2.25.

**THE LETTERS OF SIGMUND FREUD AND ARNOLD ZWEIFG.** Edited by Ernst L. Freud. Translated from the German by Prof. and Mrs. D. Robson-Scott. Hogarth Press. 190pp. £2.25.

**LETTERS OF SIGMUND FREUD 1873-1939.** Edited by Ernst L. Freud. Translated from the German by Tania and James Stern. London, Hogarth Press. 464pp. £1.05.

### Reviewed by Rachel Chazan

This was the oryx of the matter. Tausk was a faithful pupil, who readily identified with Freud's thinking. As Lou wrote, "no other person presented his papers to him with such evident reverence." In some areas he was forging ahead of Freud. He presented a paper on the psychology of artistic creativity in 1912, and was chastised by Freud who felt this was too bold a move, that "confirmation of earlier discoveries needs to be made again and again." It soon became clear that Freud feared that Tausk might anticipate him, and did not want someone else discussing it before he was ready. An account in Lou's diary of a lecture of Tausk's reads:

"(He Freud) was restless (on account of the closeness of the ideas to his own), questioned me during the lecture, passing a note to me: 'Does he know about it already?'"

As Roazen writes: "Tausk's independence disturbed Freud. He recognized brilliance, admired creativity, but in his immediate circle he needed passive receptacles for his concepts."

As an analyst, Tausk had the same courage to defy the establishment that he had shown as a lawyer. He had intervened on behalf of a boy who was to be court-martialed for failing to help shoot a great life. He had defended peasant deserters who did not know what conscription meant. Unlike Freud, he found himself able to treat schizophrenic patients by psychoanalysis; he was repelled less than Freud by homosexuals. He wrote some papers on problems of psychosis, and his work was of influence Bruno Bettelheim and Eric Erikson.

At the Budapest Psychoanalytic Congress in 1918, Nuberg suggested that a training analysis be made mandatory for all future analysts. Tausk and Freud opposed the move-

tion, and it was rejected. Nonetheless, Tausk later requested Freud to take him on for analysis. Now came Freud's first rejection of Tausk. He refused to take him on; instead, he recommended Helene Deutsch who was five years Tausk's junior and a beginner in analysis. Tausk swallowed the terrible insult and accepted. The analysis centered mainly round Tausk's problems with Freud. As Helene was still in analysis with the master, an impossible situation developed. After three months, Freud made Helene choose between Tausk and himself. Helene did not see it as a choice, but as an order. Clearly another step in Freud's rejection of Tausk.

Tausk's suicide came three months later. As Roazen argues, he could have started again elsewhere, but it was not easy to have given so much to the psychoanalytic movement and then be rejected by its founder.

There was a second reason for the suicide: Tausk had planned to marry Hilde Loewi, a concert pianist. Her father, he had written of his first wife, Martha: "I love only free people. Those that are independent of me. For those who depend upon me make me dependent... for this I revenge myself, and then become good towards those who did me good."

He knew the destructive element in his love, and that he was incapable of a lasting relationship. He killed himself on the eve of his marriage. The method of suicide was double, just as the motive was double.

### Orders papers burnt

In his will he ordered all his papers to be burnt unread, thus wiping his memory off the face of the earth — or almost — as Freud seems to have wished.

One of the themes that obsessed Freud was that of the son killing the father, actually in myth and symbolically in life. He felt threatened by his spiritual son Tausk and cast him out, unwittingly also killing him.

From modern research on suicide we know that there is almost always a person who wants the suicide dead. In this instance one suspects that Freud unconsciously harboured such wishes towards Tausk. He wrote a long obituary, longer than he had for any friend or disciple; but a passage from a letter to Lou is very revealing:

"I confess that I do not really miss him; I had long taken him to be useless, indeed a threat to the future."

Roazen has written a deeply moving book on a harrowing subject. We might sum up in his own words:

"Tausk's struggle with Freud was misunderstood at the time and has since been repressed out of loyalty to the master. Understanding this conflict and why it has taken so long to become public should alter the standard picture of Freud. The two men formed an uneasy pair of opposites, as their strengths and frailties played into each other's hands... Henry Ford thought history was bunk, and the more one ponders how Tausk has been forgotten, the more one acquires a healthy scepticism about all written accounts of the past. When Tausk killed himself, he left instructions that all his papers be destroyed; it took a full day to burn them. Tausk wanted to be extinguished and history has complied. Now, fifty years after his suicide, this account may help to bring him back to life."

Reading "The Letters of Sigmund Freud and Arnold Zweig" is like a breeze after a storm. It is to experience a side of Freud which is little known, a groping for friendship, a training analysis, a mutual admiration, a mutual tending of creativity. Our interest is caught

by the delineation of most of Zweig's letters: Haifa; he had chosen to live there when Hitler came to power.

On his arrival in Haifa in January, 1934 he writes:

"At the moment the Carmel is an impressive, desolate landscape, almost Scottish, situated between the bay and the open sea, it is full of pines, stones and puddles of rain, and above it the grey, wind-swept sky is occasionally broken by sunshine." He proceeds to expatiate on the problem of the central heating, and at once apologizes, "but," he says, "these questions of practical life, where the apparatus of civility functions only creakingly, are the main problems in this country."

"In the wrong place" One believes he is reasonably happy in Erez Yisrael, as he also mentions that his wife's creative abilities have only been brought out — she began to paint here and soon had an exhibition. However, his voices doubt in a letter written in 1938:

"I struggle against my whole existence here in Palestine. I feel I am in the wrong place, restricted circumstances, restricted still further by the Hebrew nationalism of the Hebrews, who refuse to permit any other language to be used for publications. So I have to lead a life in translation... But what am I to do, literally? Where could I settle with any prospect of permanence? My reason says 'in America,' but my heart does not want to go that far."

(A series of articles he wrote at that time were published in *The Palestine Post*, forerunner of *The Jerusalem Post* — Ed. J.P.)



Arnold Zweig — "I struggle against my whole existence in Palestine."

Freud replies: "Your letter moved me very much. It is not the first time that I have heard of the difficulties the cultured man finds in adapting himself to Palestine. History has never given the Jewish people cause to develop their faculty for creating a state or a society. And of course they take with them all the shortcomings and vices of the culture of the country they leave behind them in their new abode. You feel ill at ease, but I did not know you found isolation so hard to bear. Firmly based in your professions as artists as you are, you ought to be able to be alone for a while."

The correspondence developed from a request by Zweig to dedicate a book to Freud. And in early letters we find all the excitations and the doubts, the groping and hardly daring to presume, that accompanies the growth of a mature friendship. Zweig writes:

"Again and again you surprise and shame a younger man with the speed, the thoroughness and the kindly sympathy with which you answer my communications, which can form after all but a marginal note to your daily intellectual activity."

(Continued on Page 14)

# When Jerusalem became one again

A DIVIDED Jerusalem was a two-decade historical accident. Nothing but the early cease-fire of 1948 prevented Israel from retaking the Old City — another 48 hours would have sufficed, two days out of 3,000 years that raised the spectre of internationalization and the ghost of Hashemite chances to perpetuate its rule; two days that caused the battle to be fought again in 1967, when a series of attacks over two days were sufficient to restore the entire city to the Jews.

Nevertheless, the 1967 battle was a series of muddles and this book is the first clear account of what happened. It corrects many of the errors of Moshe Natan's formidable account (1968, in Hebrew), which in turn was far superior to the 1967 quickie by Eli Landau; and it compares favourably with Shabtai Tsvet's "Haasufim Batzarah," in English "The Tanks of Tammuz," about the 1967 Sinai battles, though it is less dramatic. Rabinovich was concerned primarily with getting the real story straight, painstakingly cross-checking the impressions of some 300 soldiers of all ranks and civilians, each of whom believed that what he remembered and what he thought he saw was the truth. Almost nowhere, he found, was this to be wholly the case.

The difficulties of interviewing men after combat have been elucidated by Gen. S.L.A. Marshall in his "Battle at Bast" (Belgium) and "Pork Chop Hill" (Korea). Immediate post-combat finds most soldiers in a state of euphoria, depression, shock or mere bone-tiredness, depending on the nature of the battle circumstances. And the smoke of battle literally obscures the scene. My own impressions of what was happening nearby along the line on June 5 and 6, 1967 were often at odds with the facts. Not until I read this account of the taking of Ammunition Hill was I fully aware of what had gone on there, although I was an eyewitness to part of the scene. Rabinovich simply hasn't taken anyone's word at face value unless others could substantiate the story. Despite his terse, almost plodding, blow-by-blow account, his description of the terrible fight in the trenches of Ammunition Hill compares with Marshall's classic account of Pork Chop Hill, Ammunition Hill was one of the most terrible battles of the Six Day War; it has become the core of this book.

Despite the fact that Uzi Narkiss, then O.C. Central Command, was hoping all along that an opportunity would arise to attack the Old City, the battle of June 5-7 was a last minute improvisation. It was also a supposed race against time, with both our political and military leaders expecting U.N. intervention for a cease-fire. For years Israeli officers had been theoretically taking Jerusalem, but circumstances had it that the brigade which crossed the green line in the city was largely made up of men quite unfamiliar with the map of the other side. Nevertheless, the adopted, obvious strategy was the best: link up with Mt. Scopus, tie off the Jericho Road and surround the Old City.

What emerges from this book are some old lessons: in war, things rarely go as planned; and it is only the drive of good officers that keeps things going in front of the cannon's mouth. And of thousands of men under fire, it is only a comparatively handful that do the face-to-face killing. And that war is and has always been very unchivalrous and horribly unfair. Men are killed or maimed from afar before they can even get going. If you can shoot a man in the back, do so; it's unhealthily to give him time to turn around. And finally, no infantryman can kill without risking a bullet himself.

In Jerusalem there were 200 Israeli dead and 1,000 wounded, soldiers and civilians. Dozens of casualties were caused by mistakes, or when shells called down on the Walls fell on our troops in the Rockefeller Museum compound. One

But one should not cavil. This account will enter into history.

**THE BATTLE FOR JERUSALEM JUNE 5-7, 1967** by Abraham Rabinovich. Philadelphia, Jewish Publication Society. \$3.50. 471 pp. Illustrated.

Reviewed by Meir Ronnen

Israeli company lost its way — and half its men. Another missed a turning to Mt. Scopus and ran into a fatal fire trap at the North Wall. All these mistakes are studied with repeated instances of incredible heroism and fortitude under fire.

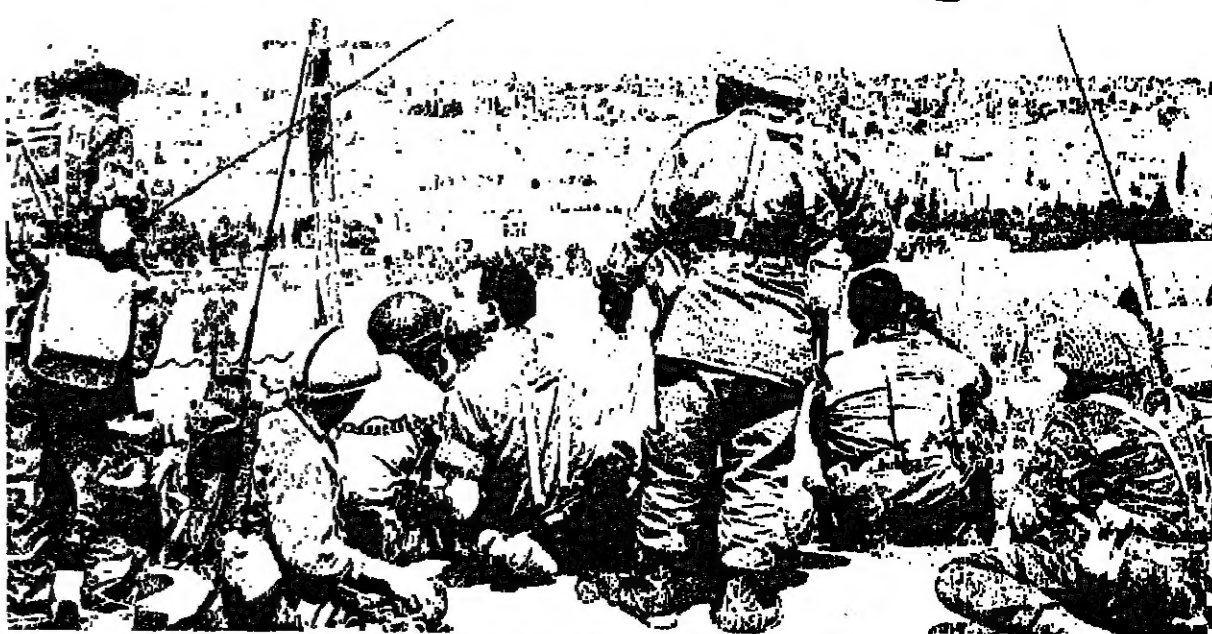
The Arab Legion, outnumbered, stuck in fixed defensive positions, never had a chance. It was doomed because its commanders evidently made no provision for mobile infantry reserves in and around the city. Its rank and file often stood and fought, but the Israelis always came off best in hand-to-hand encounters. A few men of the Jerusalem Brigade Reconnaissance Company cleared the United Nations Headquarters and the Sur Bahir positions with tremendous, unmatched élan. The paratroops were also relentless in pressing both their night and day attacks. It was a soldier's, not a general's, war. The Paratroop Brigade commander, Motta Gur, caught the headlines in part because he charged his half-track into the Old City at the head of his troops and was the first man onto the Temple Mount. Most of the Legion had already decamped.

Three Israeli brigades faced the outnumbered Jordanians around the city. But they barely cooperated, even if their commanders know where the others were, each having been assigned very different tasks. Rabinovich does not discuss the conclusions to be drawn from his book. Was not the battle of Ammunition Hill unnecessary when the Harel Brigade took the Shuafat crossroads? Could not that series of bunkers have been surrounded and contained by locking the Harel Brigade elements together with the forces on Mt. Scopus and the paratroopers in the American Colony? How was it that a Jerusalem Brigade force could penetrate the Old City from the South not knowing that the Paratroop Brigade was already inside the walls?

This book is only the Israel record — there is no attempt to paint a picture of the other side. Nor is there any attempt at an overall assessment of Arab strength or aims in the area. Could Hussein have really believed that Nasser was winning on June 5, as Radio Cairo claimed; and that he could shell Jewish Jerusalem into submission without making any troop movements? (The Arab shelling caused many casualties, particularly along the line, but was of no strategic significance whatsoever.) One can only assume that the Legion was taken aback at the speed of Israeli reaction and movement, both across the Jerusalem Hills and in the city itself.

Rabinovich's book often reads as though it was written for an Israeli audience only; the American reader will have difficulty following the street fighting, as the maps in the end-papers are schematic and inadequate. Another dozen small area maps — one for each chapter — would have been of great help. It is also a pity that such a well-researched book should have no index to facilitate the reader's search for names and some transcriptions of names and some misspellings and factual errors. For instance: a whole platoon of Yossel took part; nearly all are inexplicably called Yussel. The Administrative Director of the Israel Museum at the time was Yohanan Beham, not Yohanan Boehm; "Jerusalem Post" Music Critic, Esther Zelinger was her Valerian Citation (here referred to as "Zilyon" (sic) and "Tealash") in February, 1965, and not in the Sinai Campaign of 1966.

The frustrations of marriage and of parenthood, analysed with percept-



Alij-Nisahn (Colonel) Motta Gur (bareheaded, in profile), commander of the Paratroop Brigade that took the Old City of Jerusalem in the Six Day War, and his staff on the Mount of Olives, looking down at the Temple Mount as they prepare for the breakthrough into the Old City. Gur is today an Alij (Major-General), O.C. Northern Command, after having served as Military Commander of the Gaza Strip and Northern Sinai. (Hamaiah Photos)

# PEOPLE and ALTERNATIVES

"Life is pain. Pain is life," a doctor says in this odyssey from catastrophe to disenchantment. At the age of 14, Jesse is the only survivor when his father kills his mother, his brother and two sisters, and himself. In fact, this release from all the predictable handicaps of having been born into a family for which merely to survive would have amounted to a sort of victory, gives him a second chance, a six-in-life from out of a totally different environment — with its own different inherent handicaps. His nuclear family was struggling against limitations imposed upon it from outside; by society; the members of his foster family, with fairy-tale advantages of intellect and wealth, struggle against their individual personal limitations.

Processed by them, so to speak, during his adolescence, and then disowned, Jesse emerges as a medical student whose gifts and ambitions would never otherwise have been realized. He marries, fathers two daughters, and becomes a successful neurosurgeon. The parts add up, not to a happy ending but to pure tragedy — not human nature but the nature of life itself is responsible for the sorrow which fills the gap between the idea and the reality.

Joyce Carol Oates tends to see people and their situations in extremes: all four members of Jesse's foster family are not merely fat but huge; his foster sister Hilda is a mathematical genius beyond belief. One may see the origin of Jesse Harte in the figure of Jules Wendall, one of the protagonists in her previous novel "Them" (for which she received the National Book Award). He was also underprivileged and vulnerable, a puny solitary

WONDERLAND by Joyce Carol Oates. N.Y., Vanguard. 512 pp. \$7.95.

Reviewed by Karen Gershon

with a tough core. Jules pitted himself against society; supposing one might imagine Miss Oates stipulating, society had been on his side? This testing of similar characters in different situations is evident in her collection of short stories "The Wheel of Love." The helplessness of people in the face of circumstances is her constant theme; this is why I do not think that Jesse, in spite of his exceptional beginnings, can be considered a special case. People are not responsible for who they are, Miss Oates seems to be saying, and they cannot be blamed for what they make of their lives because all the alternatives available to them are wrong.

According to Miss Oates, people may strive as much as they are able in order to come to terms with their given lives and they will always to some extent fail; this seems to me to be a terrible indictment of humanity. In "Wonderland" the pathological behaviour with which the characters react to their extreme situations serves to indicate that their creator's mind is not, after all, a neutral mirror of the world as we perceive it in our need to remain on viable terms with it.



Four Englishmen are going to read their poetry in appearances together with Israeli readers theirs, in evenings arranged by Bimot and the British Council, tomorrow and Sunday evening at the Nahmani Theatre in Tel Aviv, Monday and Tuesday evening at the Jerusalem Khan, and next Friday evening at the Haifa Municipal Theatre. The English visitors are shown above, left to right: Robert Conquest, George MacBeth, Adrian Mitchell, and Hugo Williams.

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# THE ISRAEL FESTIVAL 1972



JULY 15 — AUGUST 22

## THE ISRAEL PHILHARMONIC ORCHESTRA

CONDUCTOR:

DANIEL BARENBOIM

Soloists: SHEILA ARMSTRONG, soprano \* BEMA SAMSONOV, mezzo soprano  
HILLEL GUNTER REICH, baritone  
SCOTTISH NATIONAL ORCHESTRA CHORUS,  
CHORUS MASTER: JOHN CURRIE, 200 SINGERS.

PROGRAMME:

SERGIU NATRA — DEDICATION — WORLD PREMIERE

JOHANNES BRAHMS — REQUIEM

July 15 — Jerusalem, Binyanei Ha'oma

July 17 — Tel Aviv, Mann Auditorium

### THE ISRAEL PHILHARMONIC ORCHESTRA

Samson and Delilah  
Opera by Ch.C. Saint Saens  
Conductor: Zubin Mehta  
Stage Director: Carlo Maestrini  
Soloists: Yvonne Minton, mezzo soprano  
John Vickers, tenor  
Choir and ballet  
July 16, 18, 22, 24, 26 — Caesarea, Roman Theatre

### THE CAMERI THEATRE, TEL AVIV

A play by Nathan Alterman — World Premiere  
"A Summer Celebration"  
July 17 — The Jerusalem Theatre  
July 19 — Tel Aviv, Cameri Theatre

### THE BATSHEVA DANCE COMPANY

July 18 — Caesarea, Roman Theatre  
July 27 — Haifa, Municipal Theatre  
July 29 — Jerusalem, Binyanei Ha'oma  
July 31 — Sh'ar Hanegev, District Amphitheatre

### THE ISRAEL PHILHARMONIC ORCHESTRA

NEW PROGRAMME  
The same artists who participated in the 1970 Israel Festival  
August 5, 6 — Caesarea, Roman Theatre  
August 8 — Jerusalem, Binyanei Ha'oma  
August 9 — Haifa, Arnon Cinema  
August 10 — Tel Aviv, Sport Palace

### THE KEN CAMPBELL'S ROAD SHOW

Comic Sketches  
Programme: An Evening with Sylvester McCoy  
(Human Bomb)  
July 22, 23 — Tel Aviv, Nahmani Hall  
July 24, 25 — The Jerusalem Khan Hall  
July 26 — Haifa, Municipal Theatre

### THEODORAKIS CONDUCTS THEODORAKIS

(presented in Israel by Impresario Ermes)  
Composer and Conductor: Mikis Theodorakis  
Singers: Maria Farantouri  
Antonio Caloyannis  
Maria Dimitriadou  
Narrator: Christianne Lucke  
7 musicians — piano, bouzouki, guitar, bass, flute, percussion  
July 27 — Jerusalem, Binyanei Ha'oma  
July 29 — Tel Aviv, Sport Palace  
July 30, 31 — Caesarea, Roman Theatre

### THE GUARNERI STRING QUARTET—U.S.

Arnold Steinhardt, violin  
John Dalley, violin  
Michael Tree, viola  
David Soyer, cello  
Programme: Beethoven, Bartok, Smetana, Mozart,  
Kivachner, Mendelssohn  
July 31 — Rehovot, Wix Auditorium  
August 1 — Haifa, Municipal Theatre  
August 2 — Tel Aviv, Mann Auditorium

### THE BAT-DOR DANCE COMPANY

August 1, 3, 5 — Tel Aviv, Bat-Dor Hall

### THE ISRAEL CHAMBER ENSEMBLE

Conductor: Gary Bertini  
Soloists: Sheila Armstrong, soprano  
Helen Watts, mezzo soprano  
Gerald English, tenor  
Hillel Gunter Reich, baritone  
The Scottish National Orchestra Chorus  
Chorus Master: John Currie  
Programme: J. S. Bach — Cantata No. 140  
Magnificat  
August 2 — Jerusalem, Binyanei Ha'oma  
August 3 — Caesarea, Roman Theatre

### THE PRESERVATION HALL JAZZ BAND,

NEW ORLEANS  
New programme  
The same artists who participated in the 1970 Israel Festival  
August 5, 6 — Caesarea, Roman Theatre  
August 8 — Jerusalem, Binyanei Ha'oma  
August 9 — Haifa, Arnon Cinema  
August 10 — Tel Aviv, Sport Palace

### THE EASTMAN BRASS QUINTET, U.S.

Daniel Patrylak, first trumpet  
Allen Vizzutti, second trumpet  
Vernon Reynolds, French horn  
Donald Knapp, trombone  
Cherry Beauregard, tuba  
Programme:  
Works by G. Dufay, T. Weelkes, T. Tye,  
K. Le Jeune, V. Reynolds,  
A. Bittler, S. Scheldt, G. Schuller, A. Bozza,  
R. Gaudin and M. Arnold  
August 5 — Jerusalem, Binyanei Ha'oma  
August 7 — Tel Aviv, Mann Auditorium  
August 8 — Rehovot, Wix Auditorium

### THE ANDRE TAHOE

MARIONETTE THEATRE (FRANCE)  
Director: Andre Tahoe  
Conductor: Michael Brandt  
with artists and orchestra  
Programme: Marottes de Paris  
A Musical Spectacle  
August 8, 9 — Caesarea, Roman Theatre  
August 10 — Jerusalem, Binyanei Ha'oma  
August 11 — Haifa, Arnon Cinema, afternoon  
August 12 — Tel Aviv, Mann Auditorium

### THE ISRAEL BROADCASTING SYMPHONY

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Concert in honour of Paul Ben Haim on the occasion of his 75th birthday  
Conductor: Elyahu Inbal  
Soloists: Cilla Grossmeyer, soprano  
Willy Haparnas, baritone  
Uzi Wiesel, cello  
The Tel Aviv Philharmonic Choir —  
Conductor: Joseph Friedland  
Programme: Hymn from the Desert  
Concerto for Violin and Orchestra  
Symphony No. 1, op. 25  
August 15 — Caesarea, Roman Theatre

### LE BALLET DU XXEME SIECLE (BELGIUM)

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80 dancers  
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Choreographie Offering  
August 16 — Jerusalem, Binyanei Ha'oma  
August 17 — Tel Aviv, Mann Auditorium  
August 20 — Caesarea, Roman Theatre  
Programme B: Actus Tragicus — Bhakti  
Sonata No. 5  
August 18 — Tel Aviv, Mann Auditorium, afternoon  
Programme C: Actus Tragicus — Lieder eines  
Fahrenden Gesellen — Bhakti  
August 19 — Tel Aviv, Mann Auditorium  
August 21 — Caesarea, Roman Theatre  
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August 22 — Jerusalem, Binyanei Ha'oma  
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Netanya: Singal  
Ramat Gan: Rezhits  
Caesarea: Box office of the Roman Theatre,  
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Tel Aviv: Le'an, Kokoko, Radio Union, Canaf,  
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and Atid, and at the theatre box office on evening of performances.  
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From Netanya: Egged, 6.45-7.30 p.m.  
From Haifa: Solel Boneh Square, 6.45-7.15 p.m.

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## WHEN THE POSTMAN WAS NOT PAID by AVRAHAM B. RIVLIN

THE first telegraph connection in Eretz Yisrael was established in 1864 between the district town of Acre, then one of the country's most important cities, and the small townlet of Haifa. Upon the success of this experiment the Turkish authorities decided to include Jerusalem too in the network.

The periodical "Hamagid" in its article full of wonderment at this giant step forward. It was written by Rabbi Yosef Rivlin, who was then at the beginning of his career of communal work. He wrote: "one of the most wonderful pieces of news is the establishment of a telegraph line between the Holy City and the port of Jaffa and other towns, ... to protect the line of telegraphic wires His Highness the Sultan has decreed harsh punishment to be meted out to anyone damaging the lines by throwing stones or by other means ... only last week 13 Arabs were arrested for damaging the Acre-Haifa line."

### A 'great enterprise'

He continued: "... Who could fall to understand the greatness of the enterprise, which connects Jerusalem with the capitals of the world. Now the rich (Jews) of the Diaspora will not hesitate to come and visit and settle in the Holy Land ..."

Yosef Rivlin had a deep faith in the ultimate upbuilding of the country. He saw the establishment of telegraphic connection as the partial fulfilment of a prophecy announcing the approaching redemption. It should be pointed out that, not only the Arabs, but also the extreme elements amongst the Jews of Jerusalem looked askance at the innovation.

It was a long time before Eretz Yisrael had regular postal services. Rabbi Yehoshua Yellin in his book "Memoirs of a Jerusalemite" tells how, in the early forties of the last century, people who wanted to send a letter abroad had to wait until they found somebody travelling to Beirut or Alexandria. They would ask the traveller to mail the letter at the post office there, so that it could go to Constantinople or Europe on the next ship.

### Careful about money

The *Hakka* charity moneys from Europe were usually not entrusted to any ship or mail service for transfer to the Holy Land. During the early part of the century a special emissary would take the funds to Constantinople, where he would hand them to another messenger for delivery to the *Hakka* officials in Jerusalem.

As sea connections with Europe improved, both letters and money were sent by boat to Jaffa. Rabbi Meir Hamburger established a "private postal service" between Jaffa and Jerusalem, with his brother as manager of the Jerusalem office. Letters from abroad addressed to the first Jews in rural settlements were forwarded from Jaffa by means of "Diligence" coaches. Service was extremely slow, but reliable.

### Regular service

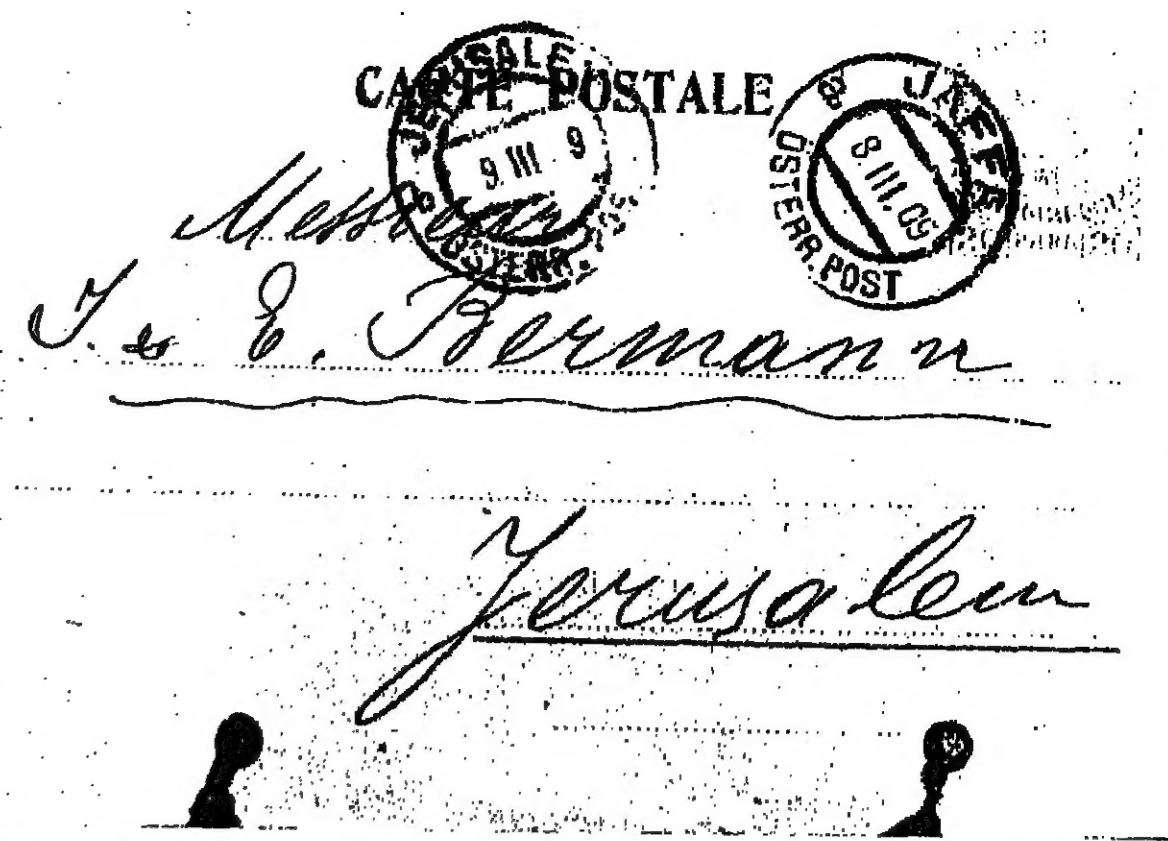
It was not until 1865 that the Turkish authorities established regular postal services in Eretz Yisrael. It must be borne in mind that until 1840, there was no official mail service anywhere in the Turkish Empire. So it is understandable that it took another 25 years for such service to be extended to this minor province.

Since the Turkish mail even at its best was very unreliable, several European nations made use of their "capitulation" rights to set up their own post offices in Jerusalem. These English, German, Russian, Austrian and Italian post offices used their national postage stamps and continued to operate until World War I.

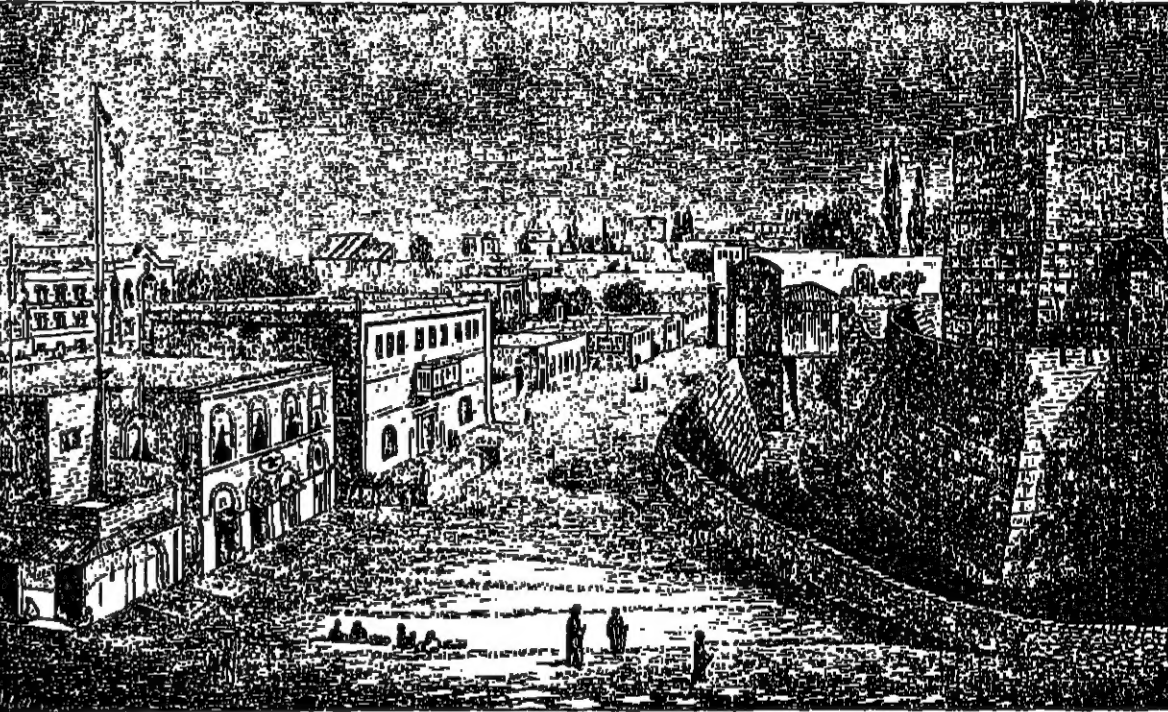
Turkey tried to win some of this lucrative mail business by using a special postmark bearing the word "Jerusalem" in Hebrew. A Turkish post office had been established in the Jewish Quarter of Jerusalem in 1897. The postmaster was Rabbi Eliahu Honig. The days of the Jewish postmark were short, however. There were immediate outbreaks against it both by Christians and Moslems.

Postmaster Eliahu Honig — Elias Effendi to the Turks—later opened the post office in the Mea Shearim Quarter in 1903.

The year 1899 — a good year for mail deliveries. This letter was posted through a private service owned by Austrian authorities. It took only a day after being posted in Jaffa to reach its destination in Jerusalem.



The year 1899 — a good year for mail deliveries. This letter was posted through a private service owned by Austrian authorities. It took only a day after being posted in Jaffa to reach its destination in Jerusalem.



Because the mail service run by the Turkish authorities was considered unreliable, several European governments used their rights to set up their own post offices in Jerusalem. An "Imperial Royal Austrian Post Office" was set up opposite David's Tower in the building with the balcony.

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(The old Austrian post office building still stands, on left) (Steve Nelson)

מכאן לתל אביב



# TAKING ALL OBSTACLES IN THEIR STRIDE

An Israel riding team defeated four British horsemen serving in Cyprus in a two-day contest at Ganei Yehuda, near Savyon, last weekend. The event was arranged by the Israel Horse Society and the Sports Authority and was watched by a crowd of more than 1,000. Among the sections were obstacle events to test the courage and stamina of the horses.

The Israel team was captained by Anthony Heller, with three women making up the side, a new immigrant from Holland, Christine de Noble, Jane Murdoch and Linda Adler.

The event was under the patronage of the British Ambassador, Mr. John Barnes.

The pictures were taken by RACHEL HIRSCH



ABOVE: Corporal Bold, one of the British horsemen, takes an obstacle. The riders had to get across 14 obstacles, jump over a wall and also a gate.

LEFT: Israel captain Anthony Heller, who was the overall winner of the obstacle event.

BELOW: A Greek actress, Dimitra Kasma, created a good deal of interest as she rode side saddle.



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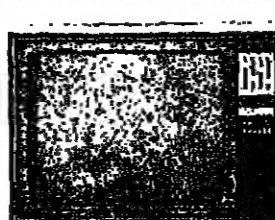
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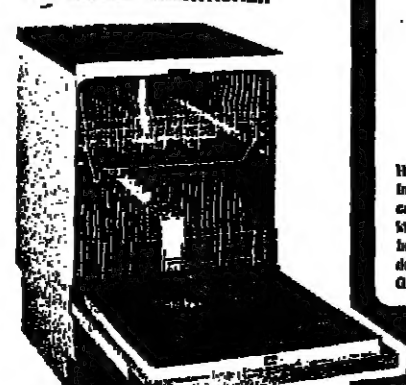
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# THE END OF A LONG SEASON



Dror Barnur, centre, one of Tel Aviv Maccabi's top players, in an attack during a game against Hadera. Hapoel, who finished at the bottom of the National League. (Kuttin)



This year's champion Tel Aviv. (IFPA)



Jerusalem Betar (in darker jerseys), the surprise team of the season, in their final game. They beat Shimshon 2-0. (Ami Rubinger)

LAST Saturday the Israel football season ended, with many fans already preferring the beaches to the boating, and the players also looking as if they wanted to forget football for a few weeks. After such a long season both the players and the fans have earned a rest from the game.

The season ended exceptionally late but it was relatively "smooth" compared to the preceding one.

The revelations of the Etzion Enquiry Committee into soccer misdemeanours last year led indirectly to the late start of the season, which did not kick off until November (instead of August). The other major change which it brought about was the clean sweep of the former Football Association executive, replaced by a completely new 20-man executive, with Aharon Yadin as President and Ze'ev Barasover as Chairman.

The bitter taste left by the Etzion Enquiry has gone, and only in the lower leagues this season was the F.A. faced with unruly crowds and disciplinary problems. Only one incidence of games being "sold" has been referred by the F.A. to the police. Even the early season howls of "foul" by Petah Tikva Maccabi at being left out of the National League have been sorted out, with that club having gained promotion to the senior division next season.

The League championship was won with relative ease by Tel Aviv Maccabi, emerging in the end with a four-point margin over Jerusalem Betar—the surprise team of the season. Early in the season it seemed that the previous champions, Netanya Maccabi, would give the Tel Avivians a hard fight, but the Netanya team hit a bad mid-season patch.

## The most balanced team

Tel Aviv Maccabi were not a particularly brilliant team themselves. They were a little less pedestrian than the opposition, and they are the most balanced team in the League. Pivoted around Zvi Rosen, Maccabi has fine defenders in Menahem Bello, Ronnie Luria and Uri Suleiman. They conceded only 20 goals in 30 League games.

In the attack, Maccabi's streak of brilliance, although erratic and unpredictable, is due to a great extent to Giora Spiegler. A powerfully built player, he has an outstanding football intelligence, is a smart dribbler and possesses a powerful shot which he does not use enough. Alongside him are Dror Barnur and veteran Rahamim Talbi, and this trio is certainly capable of producing goals. Two goals against Tottenham Hotspurs—both netted by Barnur—although the team lost 2-3, is ample indication of their goal-getting capability.

The Tel Aviv Maccabi team today is a blend of experienced veterans and youth. It was fortunate in having Yitzhak Schneorr as coach, for no coach in Israel is a greater glutton for work.

The club is also blessed with a tough manager—Moshe "Jerry" Beth-Halevi, who has been with Tel Aviv Maccabi since 1927. He played in the club's youth team, and by 1931 he was in the first team, playing, he told me this week, against Arab and British teams besides the Jewish teams of that period.

From 1949-1956 Beth-Halevi was coach of Tel Aviv Maccabi and for five years also of the national team, when Yehoshua Glaser, Eli Fuchs, Yitzhak Schneorr, Yossi Mizimowitz and David Schweitzer were the "stars" of the national team. In 1960, Beth-Halevi signed a two-year contract to coach the Nigerian national team. For the past three years he has been manager of Tel Aviv Maccabi.

Beth-Halevi says there is no secret to Tel Aviv Maccabi's winning the championships for the 16th time in the club's history. "We have the tradition of attracting talented boys. Most of this year's champion team has come up through the children's and youth teams, from the age of 10.

Another reason for this year's success was that the first team had a regular cadre of 21 players, so it was not really hard hit when players were out of the game because of injury. The team was notably strengthened when Dror Barnur returned from the U.S. to play from the 10th game on.

## Average crowd of 12,000

Despite the late start to the season, which meant losses to all National League Clubs, Tel Aviv Maccabi ended the season well in the black. The average home gate was 12,000 spectators.

An indication of the tight control that Beth-Halevi holds on the purse strings and players of Tel Aviv Maccabi may be gained from his attitude to signing a coach for the club and rumours of players wanting to obtain leave to play abroad.

"Schneorr was a very good coach for us, but he is asking too much money to renew his contract. We will not pay more than a normal good wage, even if it means engaging a so-called second rank coach," Beth-Halevi said.

Tel Aviv Maccabi cares for the welfare of its players, the manager said. They earn win premiums, and half premiums for draws. "The club encourages its players to study for a profession and if a player needs a loan the club provides it. If a player needs medical treatment, we make sure he gets the best. We sent Karako to Germany for specialist treatment."

As a "prize" for winning the League championship, Beth-Halevi will be taking the team for a nine-game tour of the U.S. at the end of next month.

Regarding widespread rumours that Spiegler and Rosen were keen to follow Mordachai Spiegler to play in English football, Beth-Halevi is not at all sympathetic. "None of our players have asked for a release from the club, and none will get release if they do ask," he said categorically.

It would be a different matter if the F.A. would allow clubs to sell players, he said. "I don't know Tottenham or West Ham ever got a player from another club without paying for him."

Tel Aviv Maccabi invested "a lot of money" in bringing a player to the present level of a Spiegler or Rosen, Beth-Halevi said.

A different attitude was adopted by Netanya Maccabi, who in fact applied to the F.A. for Spiegler's release for one year. The F.A.'s agreement was that of its kind and envisages that Spiegler, captain of the national team in recent years, will return to Israel soccer as a coach.

Another outstanding Israel player who will play abroad next season is Shmuel Rosenthal, the Petah Tikva midfielder, who will play for Middlesbrough. Rosenthal sat out the past season, not playing any football; this was forced upon him by the ruling of the Israeli F.A.—accepted by F.I.F.A.—

that a player not released by his club cannot play for another club for a year.

Besides Spiegler and Rosenthal, it is almost certain that all the other homebred stars will be playing again in the colours of their Israel clubs next September.

The natural desire of the best Israel players to further their football careers abroad has been stymied by the F.A. ruling of a few weeks ago that only a player who has reached the age of 29 would be considered for a release in the future. The only exception could be a player who has appeared at least 50 times for the national team—then he may apply for a release at the age of 28. These restrictions have virtually put paid to the ambitions of Israel footballers of playing for foreign teams.

Whilst Tel Aviv Maccabi were short odds for the championship, it was very long odds against Jerusalem Betar finishing in second place. A Kol Yisrael commentator said this week that had the Jerusalem team believed in itself from the start of the season they might have emerged as champions. The team came up with the best defence record in the League, having conceded only 15 goals in 30 games. Yeacov Sorinov was most impressive in goal.

Netanya Maccabi was another club that had an extremely successful season, ending in fifth place. The

team was only promoted last season, and with such players as Nino, Katzav, Leon and Michaeli in the rear were extremely difficult to beat. Striker Nathan Hirsch emerged as one of the "discoveries" in the League.

Hakoah of Ramat Gan, who include Yehuda Sharabani, top goalscorer with 21 goals, and Haifa Hapoel, with Abba Gindin and Inchi as outstanding players, showed that they will be teams to be reckoned with next season. Both teams can produce the best football in the country, but tend to be erratic.

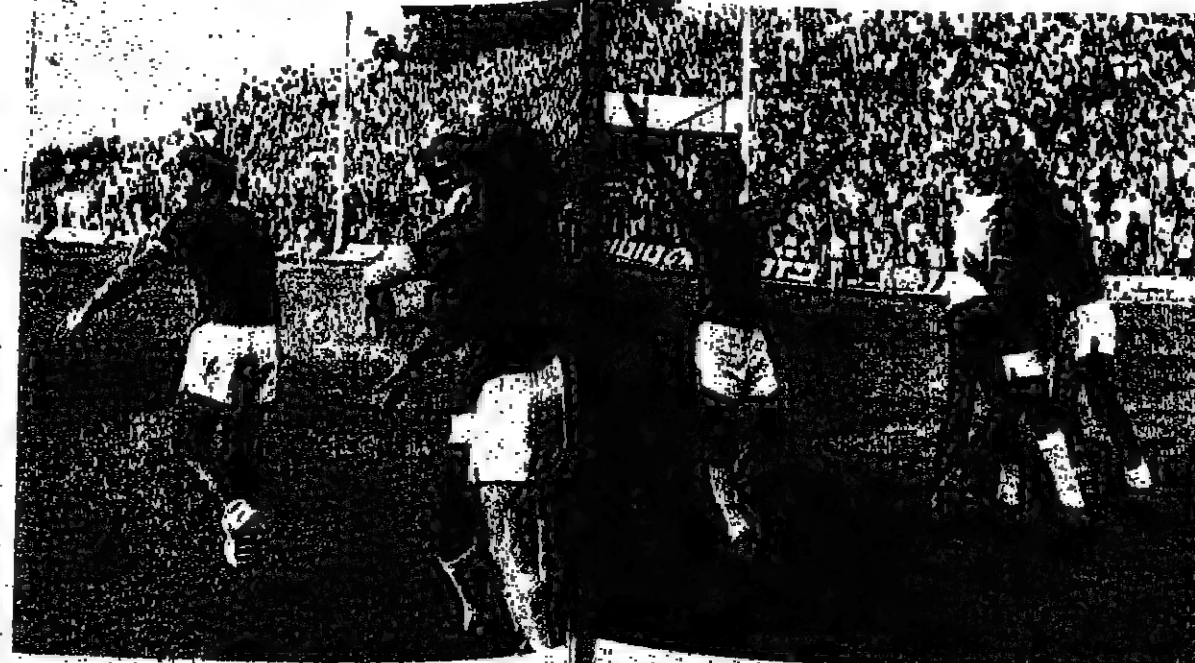
The big disappointments of the season were Tel Aviv Hapoel and Shimshon. The Tel Aviv team was thought to be a serious contender for championship honours early in the season. It was then hit by injuries, and even more by internal strife. This resulted in the veteran Britisher, Harry Gams, taking over the team for the second time in his career. He came too late in the season to be able to solve problems and instead concentrated in instilling some measure of discipline. If Ronnie Kalderson can be persuaded to toe the line by next season, and Yehoshua Feigenbaum can again find his best form, Tel Aviv Hapoel will do very much better next season.

## Drama in Rehovot

Whilst Petah Tikva Maccabi ran away with the Northern division of the League, scoring 76 goals whilst conceding only 19, the Southern division produced a really dramatic fight between the two Rehovot clubs, Marmorek Hapoel and Sha'araim Maccabi, and Holon Hapoel. Marmorek clinched it in the last game of the season and will provide the new faces in the next National League. The League "A" champions replace Hadera Hapoel and Bnei Yehuda, in the senior league.

In international matches Israel's fortunes varied in the past season. The team performed well enough during a tour of Australia, losing, drawing and winning against the Australian national team. Israel also beat Norway 2-1, drew with Glasgow Rangers and Sheffield United and lost 2-3 to Munchen Gladbach, a team which fielded five German internationals. Combined Maccabi-Hapoel teams lost only by minimum margins of 1-2 against Manchester United and 2-3 against Spurs.

But the bombshell of the season blew up in Burma. The Israel team was confidently expected to return from Rangoon with its place in the Olympic Games in Munich assured. After all, she played in the finale of the last Olympics four years ago in Mexico. This time, little-fancied Thailand put paid to our hopes, holding Israel to a 0-0 draw, and then winning by 4-2 in penalty-spot kicks. Every Israel official came back with a bag of reasons for Israel's poor showing, when all it amounted to was that on the day the national team was simply not good enough.



The joy of promotion. Marmorek Hapoel, of Rehovot, promotion from League "A" South to the National League. Here is how they marked their triumph. (Sagev)

Disappointing as the ousting from the Olympics was, the behaviour of some national team players in Burma was more shameful. They proved poor ambassadors for Israel, and gained very little support from the Asians in the stands. Someone should have told the players that swearing at a bad decision of a referee is not the best way to win friends and influence people.

Two weeks after the Burma debacle, the youth team up to the age of 20 came to the rescue of Israel's honour. In Bangkok, they won all their games and the Asian Youth Cup.



Yehuda Sharabani of Ramat Gan Hakoah-Maccabi was the National League's top goal-scorer. Here he nets his 21st as he gets one past the Beersheba Hapoel goalkeeper. (Susskind)

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## CONSUMER GREY EMINENCE

Dr. Yehoshua Jaffe, who holds the new post of Consumer's Commissioner (Netiv HaTserchamim) would like to be the "grey eminence" of the consumer field in Israel. He views his role as a behind-the-scenes power and says he has no ambition to be the Ralph Nader of Israel. That, he says, is a job for some personality outside the ranks of government, perhaps someone connected with the voluntary or semi-official consumer bodies, or even the press.

I interviewed Dr. Jaffe in his office in the Ministry of Commerce and Industry headquarters in the Tel Aviv Kirya. He was officially appointed to his post on May 2 by the Minister of Commerce and Industry, Eaim Bar-Lev, and he is attached to that Ministry. His job is not meant to duplicate or supersede any of the existing consumer institutions in Israel, but rather to be a liaison between them, and a prod to greater consumer consciousness within his own Ministry and the other branches of government, including the legislature.

The government might have decided to establish a Ministry for Consumer Affairs (Canada has one) or an independent authority such as the ones which govern the broadcasting services or the ports, Dr. Jaffe told me. But in most countries, he said, the job is done by the Commerce and Industry Ministry, and so it will be in Israel. He has only a single office and one secretary, "but I lack neither powers nor staff," he told me.

**Draft laws**

The entire apparatus of existing law is at his disposal—and it contains many powers for the protection of the consumer. These are expected to be augmented soon by the draft law for Fair Trade Practices and the draft Pure Food Law, both of which are "in the pipeline" towards passage. As for staff, Dr. Jaffe has at his disposal upon request the various departments of the Ministry of Commerce and Industry, and he hopes for the good cooperation of the other ministries as well.

For a man who has been in his post as Consumer's Commissioner only two months in name and since November in practice, Dr. Jaffe exhibits a remarkably perceptive sense of the consumer picture in Israel. Of course, he is no newcomer to the economic scene. He is the former Israel Economic Attaché in London and a past adviser to the Minister of C. and I. on

prices and marketing. Nevertheless, the maze of consumer organizations—both voluntary and official—is enough to confuse a veteran in the field, and it is to Dr. Jaffe's credit that he is thoroughly acquainted with all their histories, activities and the personalities who run them.

**Consumer bodies**

As he outlined the picture for me as he sees it, Dr. Jaffe divides the consumer assistance bodies into two categories: what he calls "the citizens' organizations" and the official ones. In the first category come the veteran Israel Consumer Association (Mrs. Irma Polak's group, which was historically, an outgrowth of WIZO) and the Histadrut's Consumer Authority, which has recently acquired new teeth under the strong leadership of Mrs. Nuahat Katzav. (Personally, I tend to consider the Histadrut consumer body as a semi-official one, because of the weighty force of the Labour Federation in the realities of Israeli life.)

A newcomer to the field is the Association of Americans and Canadians' Consumer Service Committee, chaired by Mr. Avi Engel. On the fringes of the voluntary consumer field is the Better Business Bureau, which considers itself a consumer aid body, although strictly speaking, it belongs to the business camp. (In a future column, I will deal with the specific characters and functions of these organizations.)

The Israel Consumer Council was set up several years ago under the aegis of the Ministry of Commerce and Industry as, what Dr. Jaffe terms, "an independent body with a government budget. There is only one government representative on its executive, and its director, Mr. Shaul Inbar, is not a government employee." The Council was much in the public eye when the colourful personality of Shulamit Aloni was at its helm, but subsequently it has been in shadow. Intended as a roof organization to mediate among the voluntary consumer groups and as a spur to consumer protection legislation, its character is currently in limbo. It is shortly to be decided, in government circles, whether the Council will have a solely "advisory" function, or whether it will continue as an "active" force on the consumer scene.

**More important**

If the Council becomes purely "advisory," the post of Consumers' Commissioner will most likely take on even more importance than it has today.

Why both a consumer Council and a Consumer's Commissioner? This is an obvious question. Dr. Jaffe admits, and some people have been asking it. In his view, the job of a Consumer Council is to operate in full light of the public eye, preferably with a prominent personality at its head. His job, that of Commissioner, should be done unobtrusively, behind the scenes, within the halls of government—and hence the "grey eminence" image. Both should work in cooperation towards the same end—the furtherance of the rights of consumers.

Dr. Jaffe gave me a concrete example of how he can work effectively behind the scenes. Recently, a complaint reached his office about alleged overpricing of car-wash services in Netanya. Dr. Jaffe wrote a memorandum to the Minister of Transport, asking for a statement of its general policy on price control over such matters. He received a reply from Transport's deputy director-general that the specific case warrants closer attention and that the matter had been passed on to the appropriate department. In such cases, Dr. Jaffe requests a follow-up memorandum on the outcome of the investigation. Obviously, his work in the inter-ministerial sphere requires the cooperation of other ministries, and so far, he has had it, he says.

**Wrong address**

Although the publicity surrounding his appointment specifically stated that the new Consumers' Commissioner was not the address for individual consumer complaints, these have been pouring into Dr. Jaffe's office. The correct address continues to be the voluntary "citizens' consumer organizations" or the district offices of the appropriate ministries, usually Commerce and Industry, or Health. But when complaints come to his office, Dr. Jaffe says he reads them all, then transfers them to the appropriate governmental offices, asking for a follow-up report in each instance.

**Price rises**

Nor is Dr. Jaffe—invariably committed to the viewpoint—often heard from consumer organizations—that price rises are always wrong. For instance, there is a sort of fanaticism in this country about keeping the price of bread down, with all sorts of subsidies. This obviously aids the lowest income levels, "but what about the average citizen?" Dr. Jaffe asks. "I should be able to decide if I want to pay three agorot

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For example, a customer puts a IL10 deposit on a brown shirt, and then comes back in the afternoon to say that he has changed his mind, that it doesn't match his necktie. He wants his money back, and the shopkeeper usually won't return it. He'll say, take something else instead, but not the money. Abroad, stores will usually give a cash refund, Dr. Jaffe says. (He cites Superol as one of the few chains in Israel which has a steady policy of unquestioning exchanges or refunds, on the grounds that it is good business practice.)

**Money back**

He cited another case involving a bridal salon which sells and rents wedding accessories. A bride-to-be had put down a IL100 deposit on a gown, then returned to say she didn't need it because a friend was lending her a dress, and she wanted her money back. Although the ordered dress had not even been cut out of the material, the shop-owner refused a refund. "This is not a matter of law, but of customer relations," Dr. Jaffe said. He did not delineate what a Consumers' Commissioner might be able to do to improve such relations.

**Wider problems**

The more official bodies, such as the Consumer Council and his own office, should concentrate on consumer problems with wider public ramifications, and particularly matters of enacting and enforcing consumer legislation.

Dr. Jaffe is a dynamic person, and if he can find the right niche for his new post, he should be able to make it succeed. If he does well enough, he might even become serious—an idea which does not distress him; quite the contrary. In England, he told me, the Conservative government upon assuming power disbanded the governmental consumer office. Because England has strong laws to protect the consumer, and a powerful voluntary citizens' organization (called Which), the governmental post was deemed unnecessary.

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FRIDAY, JUNE 30, 1972

THE JERUSALEM POST — FAMILY PAGE

PAGE TWENTY-THREE



# FURNITURE ALMOST LIKE LEGO

By Catherine Rosenheimer  
Jerusalem Post Reporter

TEL AVIV. — POLYKIT, described as "the furniture equivalent of Lego," has just made its appearance on the local market. More specifically, a streamlined new showroom opened at the beginning of this week in Tel Aviv's Hadar Daphna building. The range is modular component furniture comprising 11 basic elements which can be assembled in numerous permutations, providing just about any type of storage units — for offices or hospitals and for every room in the house, from bedroom and kitchen to complete floor-to-ceiling shelving units for the living room.

No less than 180 different Polykit arrangements are shown on the firm's leaflet — "though actually the range of possibilities is literally endless," claims Shmuel Grundman, owner of the new Polykit

factory in Bnei Brak. Mr. Grundman is himself an exhibition designer — his company was responsible for pavilions such as the Israeli exhibit at Expo '67 and the Zahal exhibition — who completed his studies in interior design at the London Royal College of Art. There he met a talented young British designer — Anthony Beams, the man responsible for dreaming up Polykit, which, in the past eight months, has created quite a stir on the British market.

Together, the two designers also worked on another range — Couturebe children's furniture, which is also on display in the showroom, has been produced here for some time but, up till now, sold almost exclusively for export. "Anthony Beams wanted to create a system which anyone could assemble," explains Shmuel Grundman. "There are no screws whatsoever, and each element slides into another."

foolproof though the system may be, he adds that his company will be delivering all orders ready-assembled: the Israeli public are not yet do-it-yourself minded, and he feels it would be dangerous to risk the reputation of the product due to misuse.

Crooked walls are a notorious feature of most Israeli flats — to overcome this problem, the system includes special "distance pieces" — adjustable screws to be fitted between the back of the units and the wall, where there is a small gap to be bridged.

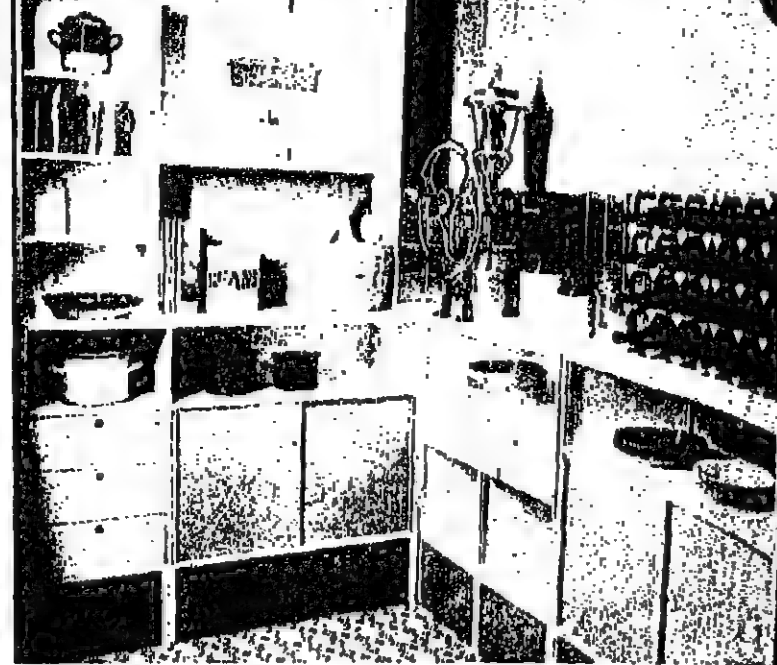
Although the market is more or less saturated with storage systems of various types, all claiming versatility and the possibility of numerous arrangements, Polykit is undoubtedly the most flexible I have come across: "the biggest feature is the ease of assembly and reassembly: if you get tired of the units in your living room, you can take them apart, reconstruct them for the bedroom."

Another advantage would be for young couples starting out in a small flat with a limited budget, who could purchase a small number of units to start with, add to them later as and when they could afford to. The same principle of flexibility makes the system particularly useful for offices and even shops, where an overnight switch-around to the whole layout can be made. Countertop units which fit at right angles into the main system provide desk or counter top surfaces.

## Attractive system

The system is attractive in appearance, with all carcasses in white and a choice of about five colours — including a subtle beige, a bold orange and smart olive green, as well as woodgrain finishes — for door fronts. Modules are 20, 40 or 80 cms. in width and 20, 25, 40 or 60 cms. in height which makes it possible to adapt to virtually any given space in width and height.

Polykit Israel have the right to develop the product, and, if necessary, to change the modules according to local building standards. The materials used are plastic for the uprights, high density board with a special finish baked on at high density for all vertical components, and formica-covered pressed pine chipboard for horizontal sections. What of the price? Polykit will sell, at present, at



Knock-down component furniture, called "Polykit" and designed in England, is now being produced here under license. Assembled units have white carcasses and a choice of colours for sliding door fronts: seen here (above and below) are some of the literally endless permutations which can be made with the system.

about two-and-a-half times what it costs in England, which, claims Mr. Grundman, still makes it a lot cheaper than imported furniture. New immigrants are entitled to a 40 per cent discount whilst the price should eventually come down by around a third, when, as he hopes, all raw materials can be produced locally. At present they are being imported but within three months some will already be made here. A few examples of prices: a reasonably sized kitchen can be assembled for IL2,000-IL2,500, a two-and-a-half-metre-long run of sideboard units costs about IL800 and a small bedside unit IL175.

Within about three months, Shmuel Grundman estimates that he will have built up a complete stock of all components, virtually a "library" of furniture pieces, and that he will be able to fulfill orders within 24 hours including assembly. Sounds good! The Polykit Israel factory has been set up with "approved exporter" status, has export rights to Cyprus, Turkey, Greece and Iran and predicts a turnover of IL3.5 million within the next two years, some 40 per cent of which is destined for export.



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Well-cut cotton prints at Maskit

By Catherine Rosenheimer  
Jerusalem Post Fashion Reporter

Skilful leaf design in pale grey-green tones on a dark background has the look of a batik print. The design, printed on cotton, is made up into a chic cotton dress with halter necklines, low cut back and wrap-over cut on the bustline which eliminates the need for a bra — from Maskit.



Brilliant reds, purples, orange and pink are the colour theme for Maskit's gently flaring maxi skirt. Eye top is just a "fun" fashion accessory, not in production, but there are well-cut plain coloured shirts to team with the skirt.

LAUNCHED recently, at a show in aid of Ram, the latest Maskit summer collection is decidedly the best in a very long time. Just why it is hard to analyse: the basic "formula" remains very similar to that of previous years — textile designs especially commissioned by Maskit, styling by Maskit's house designers Shoshana Efrat, Marie-Therese Cojan (in charge of embroideries) and Mitzl Bar Urian (crochet) and with the addition of one "guest" designer: Oded Provisor.

Strongest feature of the collection is the abundance of simple, sleeveless, well-cut cotton dresses, in attractive colour and prints, with plenty to offer for the young — and for their mothers too.

Two particularly eye-catching textile designs are the work of Ziona Shmahi — both based on an irregular, vertical stripe. One has bands of orange alternating with broken stripes which look in pattern rather like a tickler tape — the fabric comes in shocking pink with orange, puce and deep fir green. Oded Provisor added a shocking pink yoke, used to great effect for long sleeveless evening dresses or caftans. The latter, incidentally, sold extremely well at the recent pre-a-porter in Paris.

orange: made up into a simple tent dress with envelope neckline it looks extremely effective, and equally so in a cotton maxi dress with string shoulder straps.

Gamma stripe fabric — it comes in tones of purple with black and yellow or in orange with black — has been used for a wide variety of fashions: for casual blazers, available with or without matching pants and reportedly "amash hits," for delightful children's bib-fronted dungarees, available from age two up and deep fir green. Oded Provisor added a shocking pink yoke, used to great effect for long sleeveless evening dresses or caftans. The latter, incidentally, sold extremely well at the recent pre-a-porter in Paris.

No collection is complete right now without smocks: Maskit's, in lightweight dacron batiste, covered with mini flower prints, are very pretty, braided trimmed, high yoked circles, fruit cross-sections, and puff-sleeved: there are similar comes in puce, purple, topaz and styles for little girls too.

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New on the Market

LATEST in the poultry line from L. Supersol is smoked chicken — very delicate in flavour, and treated with a special filter and steam process, to a heat of 150°. No cooking is required and the smoked chicken makes an ideal meal with no extra preparation; it is also said to be tasty hot. Whole and half smoked chickens are now being marketed in all Supersol stores, vacuum packed and reasonably priced at IL5.98 per kilo — for the time being cheaper than fresh chickens, as a special promotional offer.

THE instant jelly market seems to be becoming highly competitive... latest to join the ranks of the instant jelly producers are Vita, who claim that their product is the quickest of the instants, taking just 10 minutes to set! It is available in lemon, raspberry and strawberry flavours.

NEW from the Neshet beer concern is "Noshet Hazahav" — said to be a higher quality beer than the standard brand and left to ferment for a longer period. Cost of the new beer is 70 agorot per bottle.

OLIVE-lovers will find two new products just launched by Hazati coming into the shops now: Hazati is a factory jointly owned by all the Beisan valley kibbutzim, supplying some 70 per cent of the country's olive consumption. One of the new lines is an olive paste sold in a tube, good tasting and free from artificial flavourings. It costs IL1.25, makes a convenient sandwich spread or addition to sausage, cold meats or cheese and is also useful when preparing pizza. The second product is "picnic olives" — small vacuum sealed plastic packs of olives of the same quality as those marketed in glass jars in a conveniently small quantity which will retain its moisture and freshness out of doors, makes a useful addition to the picnic hamper.

NEW from Helena Rubinstein is Skin Dew Herbal Lotion in an aerosol can: an alcohol free, sensitively perfumed lotion, useful for freshening-up during the course of a hot day, or for toning up the complexion in the early morning or before bedtime. HR claim that the Herbal Lotion is a natural product including only plant and herb extracts, designed to moisturize, revitalize and refresh the complexion. It costs IL18.50 per spray can.

PLEASANTLY non-sticky, non-tan preparation — Nut Milk — has just been launched by Taya, priced at IL3.90 a bottle and said to be based on ultra violet and skin-moisture retaining ingredients.

ISRAEL'S answer to expensive imported washing machines" is how Amcor describe their newest model, the Amcor-Flandria, a fully automatic machine produced here under a know-how agreement with a leading European manufacturer. The machine has "fast indexing" components, which regulate the wash cycle according to the type of wash-load and degree of dirt, water quantity and temperature, length of wash, number of rinses and suitable spin process, are said to be economical on electricity, water and time. The machine is enamel-finished with a stainless steel drum, has 14 wash programmes and a special "blo" programme for anaysms powders. Cost of the new machine, which measures 85x60x60 is IL2,325, as compared to an average of IL1,715 for the Amcor compact washing machines, whose production continues.

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# Mother of the year award

By Joanna Yehiel

Jerusalem Post Reporter

**GOLDA MEIR**, Israel's only woman welder... a moshavnik mother of seven... they may not seem to have much in common. But they are all winners of the "Mother of the Year" award, and together, they represent the variety of women that make up the State of Israel.

Golda Meir, when she was Foreign Minister, was the first winner of the title, 12 years ago. Last year, a woman who works as a welder in Ashdod, Mrs. Matilda Halperin, won the award. And on Monday afternoon, at Beit Hanassi, Mrs. Rahel Shazar presented the certificate of "Mother of the Year," sponsored by the Council of Women's Organizations, to Mrs. Mazal Aharak, of Moshav Tnuvot, in the Sharon.

Mrs. Aharak is 40, but she seems much less. Dressed in a smart blue and white suit and surrounded by her six sons and one daughter (the three eldest are in the army), she told the audience, which included Mrs. Rahel Yanait-Ben Zvi, wife of Israel's second president, and the Knesset Speaker, Mr. Israel Yeshayahu, how as a child in the Yemen, she already learned the worth of a good woman, from lessons from the Torah.

## Taught Hebrew

She came from a traditional family, and her father was a Hebrew teacher. In 1948, in the camp in Aden where she and her husband and her parents were waiting for transfer to the new State of Israel, she taught Hebrew to the would-be new immigrants.

Her experiences in the new country at Moshav Il Kush in Western



The wife of the President, Mrs. Rahel Shazar, presents the Mother of the Year award to Mrs. Mazal Aharak, at a ceremony at Beit Hanassi on Monday. (Rahamim Israeli photo)

Galilee included feeding new-born lambs with bottles — when her first child arrived, she found caring for him was not very different — and learning about agriculture from two instructors sent to the moshav. "I still do today what they taught us then," she said. In 1952, she and her husband went to the Moshav Tnuvot, in the Sharon. The couple then had two sons and a baby girl. She is still living in the house they gave her then, although the family has increased to nine.

At the first moshav, Mazal took an interest in teaching, and at her shav Tuvoth she is responsible for the organization of a school where new immigrants are taught Hebrew. Now, she is cultural officer of the moshav and represents it on the Council of the Moshav Movement. As Mr. Yeshayahu (happy both because Mazal, like himself, is originally from the Yemen, and also because he is a family friend) said — "My sister Mazal — let there be thousands like you in Israel!"

# Two Jerusalem kitchen queens

By Mary Hadar

Jerusalem Post Reporter

**HEBREW** University student and a young Arab housewife from Beit Hanina tied for first place Monday night in the Jerusalem area Kitchen Queen contest. Both will go on to the national finals to be held at the Tel Aviv Hilton next month.

In the aroma-filled hall of Jerusalem's Beit Eliaheva, Anat Yelasin, 20, and Odette Dabit, 22, were named joint Jerusalem queens after the eight judges and selected members of the audience admired and tasted their creations, ranging from the well-known, but difficult to prepare Arab *kubeh* to stuffed turkey necks, a highly original dish.

Odette, who grew up, in Ramle, offered potatoes stuffed with lamb and onions as her entry in the contest. Before the judging began, she explained that she learned the recipe from her mother and cooked it on special occasions for her husband, George, who drives a school bus for the Sisters of the Rosary in Beit Hanina, and her 1 1/2-year-old daughter. Another baby is expected soon.

The young mother, who looked completely exhausted by the end of the contest and had to be reminded to smile for photographers, confessed that her husband talked her into entering the contest; after they read about it in the Arabic-language newspaper, "El-Kuds." "I said I didn't have a chance," she added, "but my husband insisted."

Odette noted that her former Jewish neighbors in Ramle often cooked the same foods as she did, and that many of them had come from Arab countries. In the convent where she lives now, she cooks only for her own family. "The nuns live very simply," she said in fluent English, "and I don't get much involved with them."

Anat, the other winner, wearing violet slacks and a tunic, and looking quite at ease during her several hours on stage, prepared fish with cheese and grapes. "I feel very good about winning," she said, "because, frankly, I didn't expect it at all." She said she often cooks special meals for her husband at home, but there is no thought of a career in the field. She is now studying for her Master's degree at the university.

The five contestants were in the contest hall hours before the public arrived, preparing their dishes, some of which took half a day. They were lined up on the stage, bent over their creations, and all equipped with the same Amcor stove, model 2020, the likes of which I've never seen, with two gas burners and two electric ones. The stove is the second prize in the national contest in Tel Aviv, and the first-place winner will take home IL8,000.

One of the contestants, Varda Volovelski, who came in fourth, later entertained the audience by singing a selection of Hebrew songs while the judges were out making their

decision. Mrs. Volovelski, mother of two, in addition to her musical talents, has also worked as a school secretary and now works as a summer counsellor and takes individual social work cases. "I think cooking is an art like all other arts," she said, explaining her entrance in the contest.

Astrid Mas'ad, a blonde housewife from Ramallah (second place), cooked *kubeh* and artichokes for the contest, and made no bones about why she entered. "I really enjoy cooking," she said. "I love it and when I read it in the newspaper, I was really enthusiastic to enter."

*Kubeh*, she said, is one of the most delicious foods the Arabs make, but it takes a lot of work and it's expensive. Members of the audience groaned when she explained she had to knead the dough for half an hour. One mother of four, Rahel Kadi, (third place), submitted lamb with mushrooms, which she termed "holiday food." Mrs. Kadi, a Belgian immigrant, found the recipe in a French food journal and doctored it to fit her needs.

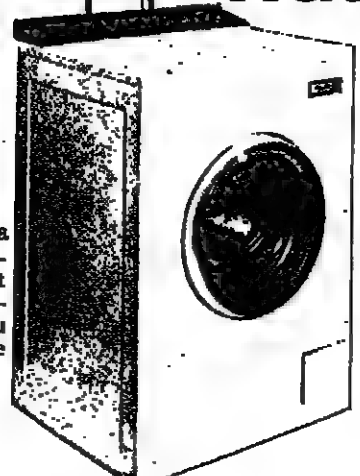


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# LIFE IN GALILEE

By Hadassah Bat Haim

**SEEKING** to console my daughter for her end of term examinations, I point out that the long summer holidays are already here and she has nothing to do but enjoy herself. With some resentment she reminds me that the high school students even junior high with pupils no older than herself, finished their studies ages ago and were able to shed their responsibilities that much earlier.

And do I think, she demands rhetorically, that they work any harder? They have fewer lessons and less to learn so the strain on their intellects is much lighter than on her and her overburdened classmates. This statement is hotly contested by her cousin, about to enter her final year, who barely has time for horsingiding and parties and drama courses because of the pressure of studies, and the two of them bicker amiably as to which is the more cruelly oppressed.

Apart from anything else, my daughter complains she fears that the long vacation will have to be devoted to the mountains of extra lessons that the teachers, unable to cram into their packed working schedule during term time, have given them with the clear intention of ruining their holidays. Either she will have to disrupt all her plans and grind away the glorious days of summer at her desk, or she will have their black shadow hanging over her, spoiling the simple pleasures which are her due in what, as I keep insisting, should be the happiest time of her life.

This appeal to my sympathy leaves me quite cold, not being the naive parent I was when this argument was first presented by my oldest child some twenty years ago. Even Hannah, I reckon, after five years of regular school, should acknowledge that the discussion has become repetitious and stereotyped.

## Ten minutes

As usual I draw her attention to the fact that, at the most conservative estimate, ten minutes a day devoted to her books would in less than a month demolish the whole of her academic chores and leave her as free as air for the rest of the summer. Or one hour a day in the first week would be even swifter and less worrying, knowing that the former will be just as impossible to spare as the latter. From now until the day that school starts the most one who will give even the most feeble thought to her scholastic duties will be me, but this she feels is not unfair because, as an independent adult, my life is just one long holiday anyway.

This is quite an unrealistic view of what the summer will hold for me as it will be largely taken up by receiving foreign guests and either dashing with them round the country, or ministering to their creative comforts at home, squeezing in my own work at odd hours when there is a lull in the traffic, while my relaxation, with luck, will be a sharp dash into the sea between seven and eight in the morning.

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# Summer homework again

What is more, I indicate, as our visitors are professedly much beloved and awaited by her as by me, some small efforts on her side to assist in the functioning of the household machinery will be expected.

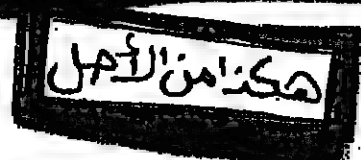
She sees this as a further encroachment of her time of rehabilitation from the arduous year behind her and the gathering of her forces for the year to come. One week, she claims, must be spent in sleeping to compensate for getting up so early so often. Then she has to make a concentrated attempt to improve her swimming, practice diving, fulfill the round of visits she has contracted for, and attend two camps; she can see there will scarce-

ly be a minute respite. A few short weeks and the grim vista of blackboard and routine will engulf her once more.

To me, as to most other mothers, her holidays stretch out into infinity though the educators are uniquely at one with their students on this point. Maybe, she says hopefully, there will be a strike which

would prolong the period into something worthwhile for both sides. Con-sulting the calendar I show her that out of about 215 learning days in a year there are now 63 consecutive days of idleness. She blinks, surprised at the statistics but unable to refute them and says resignedly oh well, she supposes it's better than nothing.

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# What kind of social workers are you?

By Lea Levavi

"I WON'T take him home." The woman was shouting and sobbing simultaneously; stamping her feet and banging her fists on the table in the reception room of Ichilov Hospital's Social Service Department. "What kind of social workers are you? Give me a bed and let me lie here! You think I'm not sick? I can't take this man home..."

Paula Lupo, director of the Department, excused herself to go see what was happening. She had been explaining her work to me and here was a vivid example. I could not hear what she said to the woman, but she shouting subsided a little and between outbursts Mrs. Lupo's firm, calm, reassuring voice could be heard. Soon she came back.

"I asked one of the workers to talk to the woman... It's a typical case. Her husband, who is chronically ill, was in an old-age home. When his condition reached a certain point, the home wouldn't keep him any longer. He came here and now that he is to be released from the hospital, there's nowhere for him to go." There aren't enough good old-age homes, she added; many which are good won't keep residents if they get sick. Society (both here and abroad) has not planned well for the aged and chronically ill. "We hospital social workers have to find solutions to problems for which only limited solutions exist."

Mrs. Lupo — married, with no children — came to Israel from Rumania in 1949. She studied social work at Hebrew University and has been in the field (primarily in hospital social work) for 20 years. When Ichilov opened its Social Service Department two years ago (with four full-time and one part-time social workers) she became its director.

## Problems varied

The problems Mrs. Lupo and her staff try to solve are many and varied. Sometimes a patient refuses to receive treatment. When the social worker tries to find out why, she sometimes discovers he has heard frightening stories about hospitals. A far more serious problem is that of the patient suddenly faced with a chronic, or potentially fatal, illness. Sometimes the patient does not know the truth and this makes realistic planning difficult. "We have no right to tell the patient anything about his medical condition; that's the doctor's prerogative. But if we feel the patient doesn't know enough of the truth so that we can work with him realistically on planning his future, we talk to the doctor and he tells the patient whatever he must know."

Often, a patient who was formerly very active will have to slow down his activity. The repercussions in employment are the most serious. A driver who suffered from hypertension (abnormally high blood pressure) was told he could not go back to his old job. "It took almost a year of intensive case work to persuade him to take another kind of job where he earns less. Now that he's working, he's very satisfied."

A patient with muscular sclerosis who until three years ago had managed his disease quite well, was suddenly faced with a worsening medical condition. He could no longer work and was bored and unhappy sitting home idly. "This was one of the cases where the patient came to us himself; generally they are referred by the staff."

## Voluntary help

Sometimes the social workers are helped by voluntary organizations. People who have undergone certain illnesses or operations—such as women who have had breasts removed—have formed voluntary associations to help others with the same problem. These "veterans" visit the

patient and give him help and encouragement which supplement the professional worker's help. "Sometimes this voluntary help is enough. If the patient is strong enough to carry his burden alone, he may not need us very much."

The patient's family, too, needs guidance. Family members often have to be shown how to help the patient best when he gets home. If he can feed himself, they will not help him by feeding him even if he asks them to. On the other hand, if there are things he cannot do, the family needs to know this. Sometimes there is ambivalence in a family when the patient is about to come home from the hospital.

They are happy; yet they are sometimes afraid as well. "This can depend, too, on what family relations were like before the illness."

Mrs. Lupo and her workers are also the liaison between the hospital and the community. This could mean contacting the welfare office to get help for a patient needing welfare assistance — or convincing the patient's former employer to take him back to work. "If the family can go to the employer, we prefer that they do. Even better, if there are things he cannot do, we prefer that the patient go himself when he's well enough. But sometimes they need outside help and this is our job."

Mrs. Lupo represents the Social

Service Department on the Special Medical Committee which reviews requests for abortions. The committee, located at Ichilov, handles all requests sent to the Medical Centre composed of the Maternity Hospital (Beit Hayoidot), Hadassah and Ichilov.

"I understand that anyone who wants an abortion and can pay for it doesn't have a problem. The requests we get are from those who don't have the money to pay." However, she explained, abortions are permitted only for medical reasons, physical or mental. "The doctors who refer them to us — primarily from the municipal clinics which treat mostly welfare recipients — in-

evitably mention the woman's social problem. She is unmarried, or a divorcee with many children, or she and her husband don't get along. But our committee can't take these problems into account; our decision has to be purely medical."

Mrs. Lupo, nevertheless, explores the social factors in each case. "My main function on the committee is to help diagnose the patient's state of mental health, in consultation with the Psychiatric Department. I think the law will have to be changed to take social factors into account. There are already some moves in that direction, a doctors' initiative. But things don't slowly."

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# HURRAH FOR A REBBITZEN



Lillian Lux, a Rebbitzzen as never before.

## WHEN NOBODY SPOKE OF ART

THE GOOD, THE BAD AND THE GIBEL, a musical amusement in two acts, presented by Hadim Theatre, written by Ehud Manor, directed by Zadok Zarfat, musical arrangements by Alex Weiss.

VETERAN singer-entertainers Benny Amdursky and Israel Gurion, augmented by singer-dancer Josie Katz, teamed up to present a programme of songs and scenes from the movies of the period when Hollywood was Hollywood, Antonioni and Fellini were in their knees, and no one mentioned the dirty word "art" in the same sentence as "movies."

The programme ranges from Al Jolson and the beginning of the talkies through the songs of Eddie Cantor, George Gerahwin, Irving Berlin, Cole Porter

and up to the 'forties, with Jules Styne and Stephen Sondheim.

Ehud Manor, who collected and translated the material into amazingly fluent and natural Hebrew, and Zadok Zarfat, who directed the show, show themselves to be artists of imagination, good taste and a sense of humour. So do the performers. The show succeeds in being in style all the time; the parodies are accurate and funny; and some of the little scenes such as "Me Jane, you Tarzan" are hilarious.

The cast performs in fine period costumes designed by Micky Amdursky and the director, inside a witty, handsome set by Eric Smith, to the accompaniment of a great three-piece period band led by Alex Weiss.

## THE OIL TREE

AS stated last week, among the seven trees which Isaiah foretells will one day flourish in the wilderness is the *ets shemen*, literally the oil tree. That tree is mentioned once in the Bible as having a utilitarian value. Whereas the *shemanim* in the Sanctuary erected by Moses in the wilderness were made of pure gold, beaten out of one piece, those of the Temple of Solomon (as well as other of its furnishings) were made of the wood of this "oil tree" and were merely covered with gold (I Kings 6:23, 31:34).

The phrase is translated by the Targum Jonathan in loc. as "olive tree," but there is not the slightest doubt that the identification is wrong. The olive was the permanent source of oil in Israel, but the olive tree is not the oil tree. In the first place, as the Talmud time and again points out (Rosh Hashanah 23a, Baba Bathra 80b, Sukkot 37a, of E.R. 35:1), all these seven trees are regarded as being made of wood known as *aravim*, which are beyond question all evergreen, non-fruit-bearing trees (according to Folklore they are cypresses).

But the most convincing evidence of the wrongness of this identification is found in Nehemiah 8:15, where we are told of the people obeying the command to bring branches with which to make their Sukkot, and among them



are branches of both *olives* and of *ets shemen*. Similarly the Mishna (Tamid 2:3) states that whereas olive wood was proscribed as fuel for the altar, *ets shemen* was one of the favorite woods used.

It is this passage which provides the clue to the reason why it was so called, and it is powerfully reinforced by the other reference to this tree in the Mishna. The torches which were used in ancient times to ignite the beacons on the mountain tops to inform the people that the New Moon had been witnessed was made of *ets shemen*. The *olives* was not in the fruit but in the wood, and the reference is undoubtedly to a resinous wood. Folklore identifies it with the Aleppo Pine, the *Pinus halepensis*, that tree which in modern Hebrew is called the *Oren*. All biblical botanists agree that the identification of the *Oren*, which is mentioned only once in the Bible, is wrong. The *Oren* is probably the laurel tree, which in modern Hebrew is called the *Daphna*. L.I. RABINOWITZ

MY REBBITZEN FROM Bnei Brak by I. Freeman, adapted and directed by Pesach Hursteln, music by Lillian Lux, musical direction by Saul Hertzowsky, set by A. Murda.

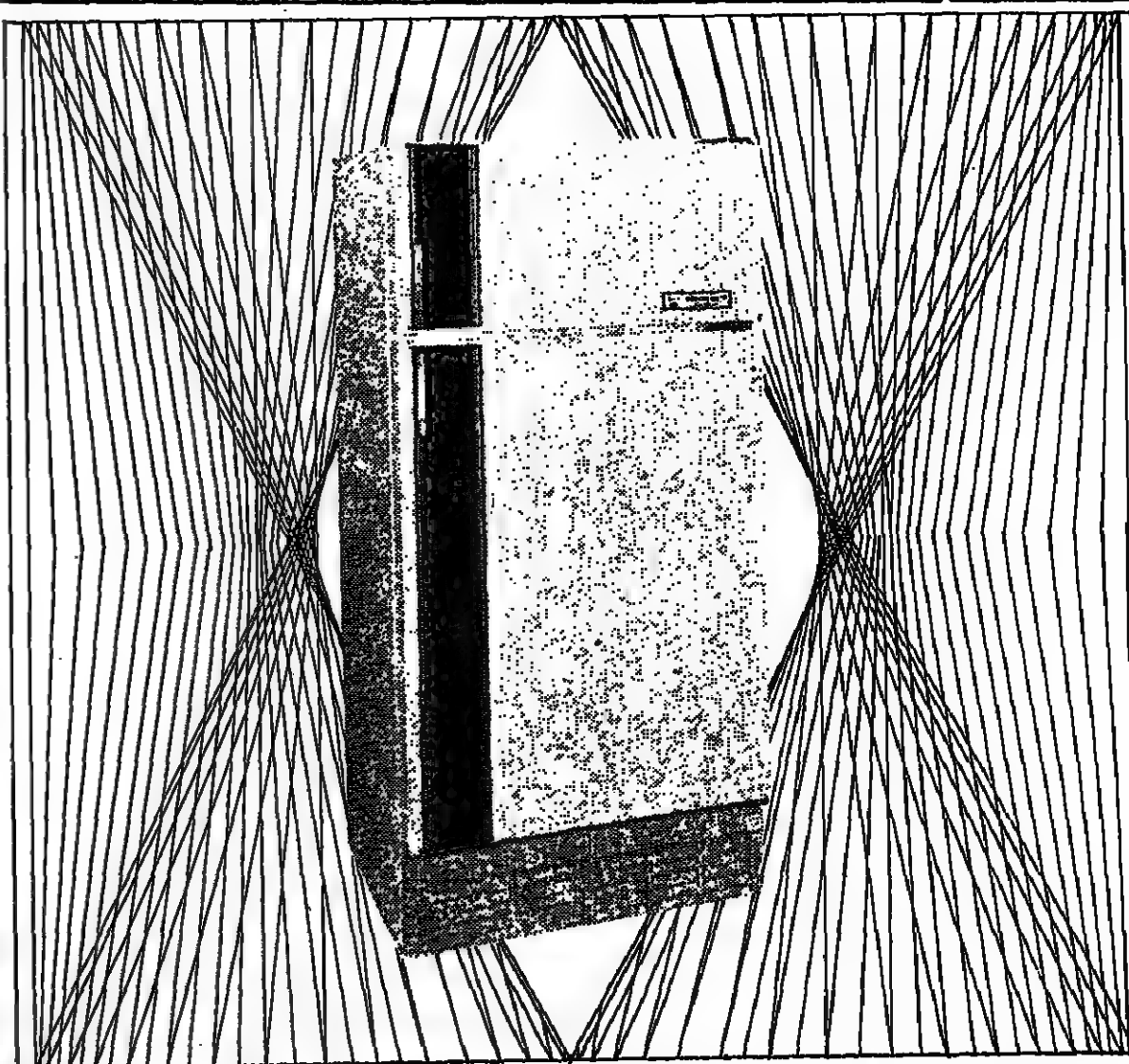
LILLIAN Lux is an old pro who can belt out a song and lift a shapely leg with the best of them, and with a lifetime of experience on the Yiddish stage she is adept also when it comes to squeezing a tear from the audience.

We are not told how successful the rabbi's widow is on her American fund-raising mission, but she is

an unqualified success in her private affairs. She gets a prize catch in the person of an elderly but still spry wealthy businessman; she marries off her *schlimazel* son to the man's daughter, and in doing so saves the girl from a fate worse than death, an involvement with a hippy who — it shouldn't happen to any decent family — isn't even Jewish. She brings to nought the intrigues of the old man's daughter-in-law, an scheming bitch as ever tried the stage. She also shows herself to be a woman of generous spirit, capable of sacrificing her happiness so that her would-be husband should return to the mother of his children, who left him 14 years ago for another man, which gives the *rebbitzzen* the opportunity to deliver a heart-rending speech against the background of softly scratching violins.

Never fear, it all ends well; the bit with the former wife now destitute and sick in a hospital is just another of the daughter-in-law's low tricks.

Most of the show rests on the sturdy shoulders of Lillian Lux, but Pesach Hursteln, although he plays the second *yid*, can be relied upon to get the audience warmed up. He is up front at the microphone every time the spirit moves him, which is often, and comes back for encores hooping and whistling at the drop of a handclap. Great showmen these two. They don't make'em now the way they used to.



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# THE ISRAEL FESTIVAL 1972



Mikis Theodorakis, the Greek expatriate musician, will sing his hard-hitting ballads.

By YOHANAN BOEHM



Sheila Armstrong, the English soprano.

THE 12th Israel Festival will open in a two weeks time and will dominate the summer season till August 22. As in previous years, pains have been taken to provide something of interest to widely-different groups, including large segments of Israel's population, as well as the many tourists who crowd the country's hotels.

Symphony, choral, opera works, chamber music, jazz, folklore, ballet theatre — "straight" and "hip" — it is all there, and a fascinating mixture it is.

Traditionally the festival opens with a representative symphony concert and this year, Daniel Barenboim will conduct the world premiere of Sergiu Natra's "Dedication," scored for mezzo-soprano (Rena Samsonov) and orchestra (the Israel Philharmonic). Based on lines taken from Isaiah (17, 49; and 57) and the Psalms (122 and 134), the score has just been finished by the composer.

Johannes Brahms' "Ein Deutsches Requiem" will be given in the same programme with Sheila Armstrong, soprano, and Hillel Guenter Reich, baritone, and the Scottish National Orchestra Chorus from Glasgow joining the I.P.O. (Jerusalem-July 15, Tel Aviv-July 17).

For those who may have misgivings about the title of Brahms' great work it does not denote any specific nationality; the words chosen by Brahms were taken from Luther's translation of the Bible. Brahms himself explained to a musician who complained about the lack of Catholic-liturgical elements that he would happily omit the "German" and would say simply "human." The text and its musical interpretation are not limited to any religion or confession; its message of salvation and resurrection, of love of mankind, the deeply per-



The Roman amphitheatre at Caesarea.

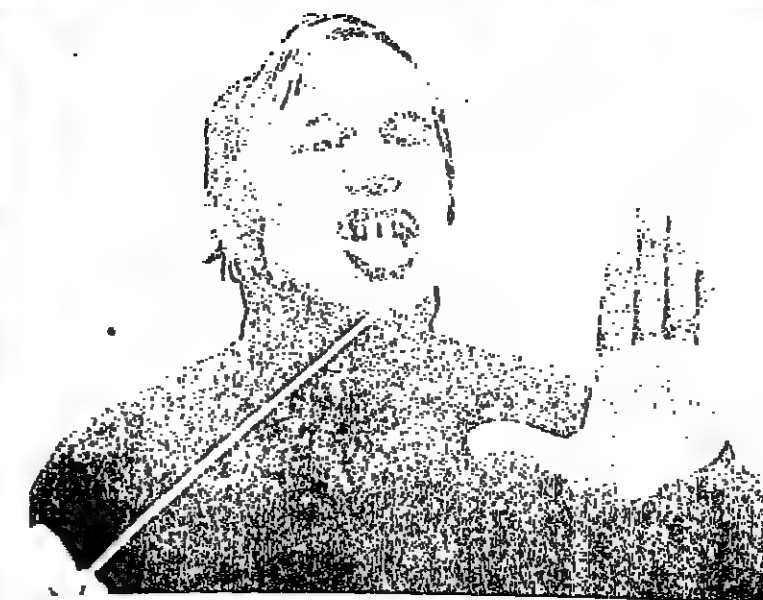
sonal language and rich musical beauty have a universal appeal. The Glasgow Chorus makes its first trip to Israel to participate in several events during the festival. The link is Gary Bertini, who frequently conducts in Scotland and has often worked with the Chorus. One hundred ninety-five choristers will come here

with their conductor John Currie, accompanied by composer Thomas Wilson, reporters and television crews. Special letter-heads have been printed for this trip, including a Magen David. Besides participation in the Brahms Requiem, the schedule includes recording sessions for Handel's "Israel in Egypt," which the Chorus

will make for a Swiss recording company, singing the "Song of Destiny" in the I.P.O.'s Brahm Cycle, and appearances with Gary Bertini in the Bach Magnificat and Cantata No. 140.

Several events organized by the I.P.O. will be held within the framework of the Festival: Sids Saens' opera "Samson and Delilah" will be given, fully staged at the Roman Theatre in Caesarea with Zubin Mehta conducting, and Yvonne Minton and Jon Vickers in the title roles (July 14, 15, 22, 24, 26); a Brahms Cycle — with Zubin Mehta and Daniel Barenboim conducting, and Barenboim, Pinhas Zukerman, the Tel Aviv String Quartet participating in chamber music works, alternating with symphonies and concertos (Tel Aviv, July 20, 23, 27).

(Continued on next page)



John Currie, the excellent choir-master of an excellent chorus—the Glasgow National Orchestra Chorus.

(Continued from previous page)

tata "Hymn from the Desert" (with the Tel Aviv Philharmonic Choir), the Concerto for Cello and the First Symphony.

A symphony concert details of which are not yet available, will close the Festival on August 22, in Jerusalem.

For lovers of chamber music, two outstanding ensembles have been secured: the Guarneri String Quartet, formed in 1964 during the Marlboro Summer Festival in Vermont and today con-

sidered the natural successor of the Budapest Quartet (Rehovot—July 31, Haifa—August 1, and Tel Aviv—August 2); and the Eastman Brass Quintet, one of the greatest of its kind. Five instrumentalists — two trumpets, horn, trombone and tuba — from the faculty of the Eastman School of Music in Rochester, New York, will perform music from the early periods and modern American compositions specially written for them (Jerusalem—August 6, Tel Aviv—August 7, and Rehovot—August 8).

For theatre fans there will be "Campbell's Road Show," reputed to be a zany but very stimulating presentation (Tel Aviv—July 22, 23; Jerusalem—July 24, 25; and Haifa—July 26).

The Cameri Theatre will present "A Summer Celebration" by Nathan Alterman, arranged as a play and staged by Shmuel Ben-Nun (Jerusalem Theatre—July 17, Tel Aviv Chamber Theatre—July 18).

Ballet is represented by the Batsheva Dance Company (Haifa—July 27, Jerusalem—July 29) and the Bat-Dor Company (Tel Aviv—August 1, 3, 5). From abroad, the Twentieth Century Ballet of Maurice Béjart will pay a repeat visit to Israel and will perform in Jerusalem (August 16), Tel Aviv (August 17, 18, 19) and at Caesarea (August 20-21).

The Preservation Jazz ensemble from New Orleans, all old-timers in their seventies, had great success two years ago at the Israel Festival and will be welcomed back (Caesarea—August 5, 6) in the Brahms cycle of the I.P.O.

## Radio for music-lovers

**TODAY:** 08.30: De Fusch, Lothel, Janquin, Bachofen, Fackel, Lully, Sor. 09.00: "Les petits rats"; Overture and "La Mésange." 10.00: Ballet Music from "L'Idemene." 10.30: Strauss: Suite No. 4. 11.00: Beethoven: Two Romances (James-Monli-Rilla); Berlioz: "Nuits d'été" (Goldenthal-Rodes). 10.05 p.m.: Beethoven: Serenade (Shoham, Tsul, Hovav); Brahms: String Quartet (Gabb). 10.30 p.m.: Handel: Concerto for Piano Concerto No. 4 (Barenboim); Dvorak: "The Golden Spinning Wheel." 11.30 p.m.: **THURSDAY:** 08.15: O.P.E. Bash: Plate No. 31. 1.45 p.m.: Haydn: Symphony "Stomach"; Mozart: Overture to "The Marriage of Figaro." 2.00 p.m.: Britten: Simple Symphony. 4.00 p.m.: Composers suggests... 6.05 p.m.: Schubert: Heine's "Fanny." 8.15: Brahms: Symphony No. 4. **SUNDAY:** 08.15: Beethoven: Trumpet Concerto; Beethoven: Sonata for Flute; Beethoven: Overture "The Ruins of Athens." 09.05: Copland: Concerto for Piano. 10.00: Beethoven: Irish Song. 10.30: Schubert: Requiem (Kertész); Mendelssohn: Concerto for Violin. 11.00: I.P.O.—Derr: Three Pieces for 3 in. (Kertész); Weber: Concerto for 3 in. (Kertész); Brahms: Symphony (Comptons). 11.30: Haydn: String Quartet, op. 51. 11.45: Beethoven: String Quartet, op. 51. **MONDAY:** 08.10: "The Menuet," by Beethoven; Kravitz, Bach, Mozart, Couperin, Herlioz, Elgar, Berchberg, Handel, Gottschalk, Ravel, Lully, Sor. 09.00: "Jazz." 10.05 p.m.: Highlights from "La Gioconda" — Ponchielli. 10.30 p.m.: Mozart: Piano Concerto, K. 595 (Auer-Rodes); Grieg: Music for Horn and Orch. No. 2. 11.00 p.m.: Mendelssohn: Overture "A Midsummer Night's Dream"; Beethoven: Sonata (Shoham, Tsul, Hovav); Brahms: String Quartet (Gabb). 10.30 p.m.: Handel: Concerto for Piano Concerto No. 4 (Barenboim); Dvorak: "The Golden Spinning Wheel." 11.30 p.m.: **TUESDAY:** 08.10: Light Music. 09.00: Marcell; Purcell; Dvorak; Rousel. 10.00 (repeat) Telecast. 10.05 p.m.: Band Music. 10.30 p.m.: Two Mandolines; Nielsen: String Quartet op. 44 (Scandinavian Quartet). 11.00 p.m.: Symphony Concert (see "Poster"). **WEDNESDAY:** 08.10: Beethoven: Piano Concerto No. 8 (Gimmenthal); Vivaldi: Music from "The Four Seasons" (Gimmenthal); Brahms: Symphony No. 4 (Rodes); Havel: Piano Concerto (Wagman); Gershwin: "An American in Paris." 10.00-10.30 p.m.: "Lila"—Opera. **THURSDAY:** 10.05 (repeat): Weber: Concerto (Mehta-IPO); Britten: "Spring" Symphony (Comptons-IPO). 10.30 p.m.: Monteverdi: Sonata (Bartal); Vivaldi: Flute Concerto (Nicolai-Roni-Riklis); Natra: "Deborah's Song" (Bertini); Mozart: Symphony No. 38 (Schneider); Hindemith: "The Damsel" (Bertini). 11.00 p.m.: "Old versus New"—Radio Frankfurt-Kontarsky. 11.07 p.m.: Dvorak: "Humoresque" Overture (Auer); Khatchaturian: Piano Concerto (Kapell-Konovsky). **FRIDAY:** 08.10: "The Menuet," by Beethoven; Kravitz, Bach, Mozart, Couperin.



Eliyahu Inbal will conduct the special concert to mark the 75th birthday of Paul Ben-Haim.

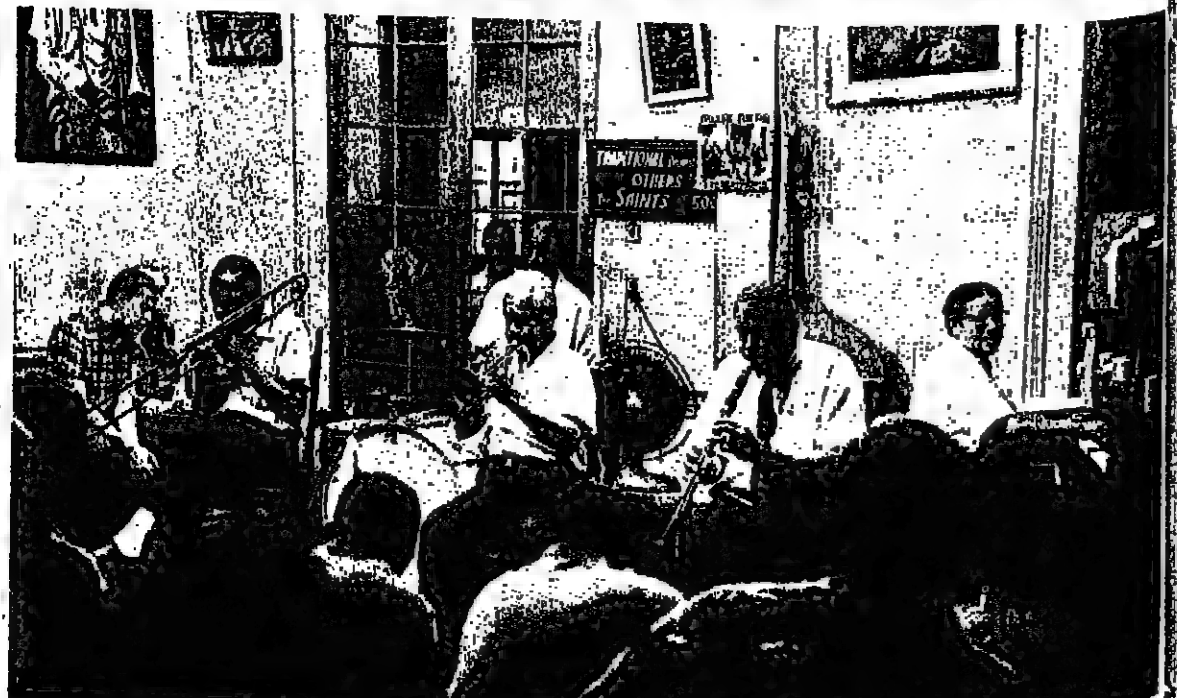
Gary Bertini, founder of the Kitznat Choir and the Israel Chamber Ensemble, will conduct an all-Bach programme.

Zubin Mehta, musical adviser of the I.P.O., conducts "Samson and Delilah" at Caesarea and the Brahms cycle in Tel Aviv.

Caloyannis, Maria Dimitriadou, a narrator (Christiane Luoka) and seven musicians. His programme will be taken from his famous ballads, songs of struggle, the ballad of Mauthausen, songs by Lorenz and others. Performances will take place in Jerusalem (July 27), Tel Aviv (July 28) and in Caesarea (July 30 and 31). For performances in Caesarea, Egged will provide transport. Ticket prices have been kept, more or less, within the limits of last year. This year's Festival budget has passed the Ilim mark, but it is expected that over two-thirds will be recovered from ticket sales — quite a record in comparison with other festivals in the world. Preparations are already under way for next year's Festival — its Bar Mitzva coincides with the 25th anniversary celebration of the State.



Marionettes will be presented at the Festival by members of the Compagnie André Tahon.



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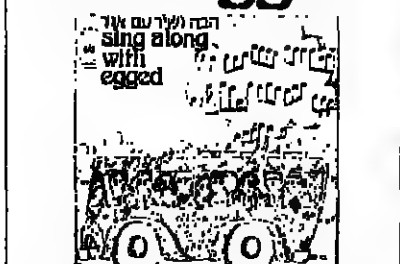
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**UNIVERSITY OF HAIFA**

**ANNOUNCES**

That the second administration of the General University Entrance Examination will take place on Sunday, July 2, 1972 at 10.00 a.m.

This examination is only for candidates who did not sit for the previous General University Entrance Examination and/or applied for admission to the university after the filing deadline.

Candidates should reach the university by 8.30 a.m.

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**PUBLIC SALE**

The Management of the Postal Services of the Ministry of Communications announces that from July 2, a public sale will be held of books and other articles from parcels which have not been claimed by the addressees.

The sale will be held on successive days till all the articles are sold.

**THE ISRAEL VOLUNTARY SERVICE**

announces the opening of

**VOLUNTEER BUREAUX**

Anyone aged sixteen and above, who wishes to devote a few hours twice a week, mornings or afternoons, in July or August, to work in day camps or youth centres, please apply to the following bureaux, beginning Wednesday, July 28, 1972.

Activities: Sports, games, hobbies, arts and crafts, music and tutoring.

JERUSALEM Belt Ha'au, 11 Rehov Beozel Sunday-Thursday 4-6 p.m.	TEL AVIV 89 Rehov Hashmonaim, First Floor Sunday-Thursday 4-6 p.m.	HAIFA Belt Rothschild Mount Carmel Sun., Mon., Wed. 9-11 a.m. Wednesday 5-7 p.m. Tel.: 87240
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**GALLERY GUIDE**

**JERUSALEM**

**THE ISRAEL MUSEUM** - And from the Object to the Print (Library Hall, from July 2).  
**Avigdor Stenicky Paintings 1939-1972** (Gruza & Goldman Halls). Sculptors as Draughtsmen and Printmakers (Gruza-Schwartz Hall).  
**Olaf Pascin: Watercolours and Drawings** from the Museum's Collection (Cohen Hall). Creative Works by Children and Games (Youth Wing).  
**Puppets (Youth Wing)**.  
Ticketteller - Tomi Oferling from Gezer.

**BRACHA ZFIRA** - Lyrical, rather formalized abstract painting that seems to derive from landscape and nearly always dependent on the same use of the same opposed oranges and blues, green areas with some relief to a tiny landscape that is recognizably figurative in the de Sique tradition (Engel Gallery) till July.

**MICHAEL OTEIN** - Recent drawings (Artists House), opening tomorrow.

**MOLE MICHAELIS** - Drawings of landscapes and musicians (Moadon Haolei, Rehov Alkhal, (Moadon) through Tuesday).

**LUCRIS** - Pretty Impressionist still life and landscape by painter from Paris (Nora Gallery).

**JEA CHESHIN** - Oil, watercolours drawings and prints. (Artists House) opening Sat.

**TEL AVIV**

**THE TEL AVIV MUSEUM** - New Building: Retrospective exhibition of Dada co-founder, artist and Israeli art personality, Marcel Janco. Also modest introductory ensemble of Dada works by other co-founders and members, Pablo Picasso - 300 prints and drawings. Large collection of Israeli sculpture and painting, Herta and Paul Amirani Foundation. Paintings and graphics by Swedish surrealist, Jerud Komet.

**TOVA BERLINER** - This Jerusalem artist's work belongs to that local school which uses the language of the impulsive, irrational, or even of the childlike, from childhood art - as a means of expression and picture-making. The scribble of her compositions, checked and channelled into the desired forms and constellations. This has been her constant preoccupation. Her art has a certain aesthetic appeal, as opposed to other artists (e.g., Aviva Uri, Aryeh Avich).

Design of a partition at an Air Force headquarters, the entry which won the first prize in the competition among Technion architecture students. (See below).



Basson: painting (air-brush), Art Studio, Tel Aviv.

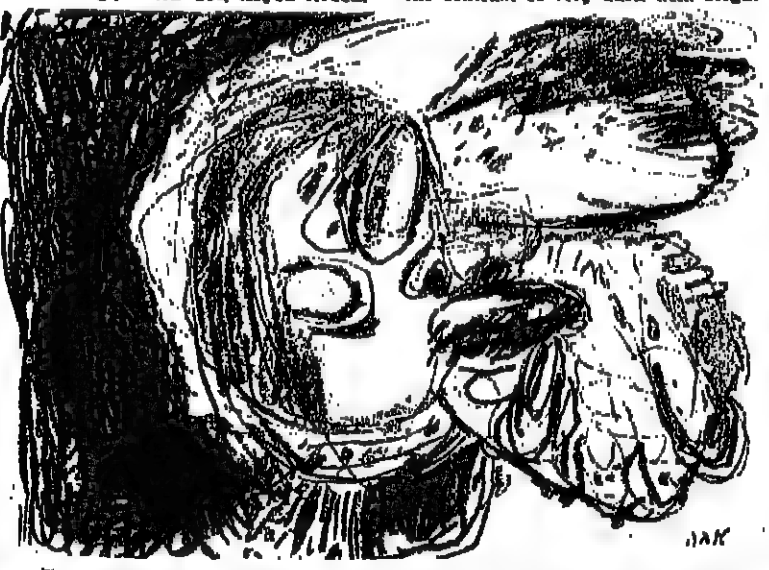
who tend to manipulate, rather than avoid, ugliness and formal "wrongness." To several works in colored panels, in which the sheer beauty of colours combines with and balances the nervous wandering lines and impetuous markings, are clearly among her most perfect. The paintings, with the notable exception of the abstract No. 7, with its rich contrast of forms and colours, tend to be sluggish and bland, possibly because drawing (the main medium in the "scribble" medium) and also loose momentum in the slower more completed process that is painting. Her large, inflated-looking forms tend to be grotesque and coarse without redeeming qualities. (Mabat Gallery, 31 Gordon).

**RIVKA SHALEV SYLVIA DINGENBERG YAKOV HAIM** - Paintings by three artists at the outset of their careers. Yvonne Haim formalizes the most successful a uniform strength by breaking groups into simple, large, vaguely geometric and rigid areas. The solution seems forced. The most successful is a uniform dark brown mass contrasted with part of a white rectangle and an angled strip. There is a certain vibrancy by the texture and density of the brushstrokes. Sylvia Dingenberg has trouble standing (things crystallized and under control but the dominant feeling is one of dynamism. The later-relational thin and rigid in color and texture to be her central concern. She also shows several small figurative works that are rich in color and texture and free but disciplined in handling. (Chernomirsky Gallery, 36 Gordon).

**YARON SAPIR** - Uri Lishitz, Zvi Tolkovsky, Odad Feingold and Gad Tiek, among others, have developed individual styles or phases that include mixed images, a painterly handling, patches of easy or macabre humor and a predilection for drawing. Together with numerous European artists, both international and local, artists who enter the gallery. The drawing style belongs to a tradition whose most prominent practitioners are often associated with the name of the "barbaric." Zim handles it well, his free-flowing line running sensitively over the solid features of the scene, defining just enough for identification, and using everything together in several separate positions. The watercolours are built around a general small, subtly adjusted patches of muted colour. (Graphic Art Gallery, 24 Gordon).

**ARNAHAN BOENSTEIN** - Abstract paintings by member of kibbutz Beit Hashmonaim, 220 Gallery, 220 Rehov Hillel, Tel Aviv.

**"SUMMER 72"** - The use of the gestural movement of the doodle, the spontaneous line, dash or stroke, the artist's work of a few Israeli artists now linked together stylistically in a single exhibition for the first time. (Artists Pavilion, 9 Alshich). Tel. 7211.



Tova Berlin: "Soul Tongue" (pencil), Mabat Gallery, Tel Aviv.

colours, brings this artist's fantasy style very close to the kinetic restlessness of abstract expressionism. That tendency is further enhanced by the images themselves, manlike-like heads, flowing hair and impassable floating bubbles. There is a certain sense of drama (inspired by Moshe Prager?), large areas (Bak) and a naturalistic style. There is an interesting attempt or two at form metamorphosis and greater authority but such scattered efforts remain exceptions. (Art Studio, Gordon 8.)

**YARON SAPIR** - Uri Lishitz, Zvi Tolkovsky, Odad Feingold and Gad Tiek, among others, have developed individual styles or phases that include mixed images, a painterly handling, patches of easy or macabre humor and a predilection for drawing. Together with numerous European artists, both international and local, artists who enter the gallery. The drawing style belongs to a tradition whose most prominent practitioners are often associated with the name of the "barbaric." Zim handles it well, his free-flowing line running sensitively over the solid features of the scene, defining just enough for identification, and using everything together in several separate positions. The watercolours are built around a general small, subtly adjusted patches of muted colour. (Graphic Art Gallery, 24 Gordon).

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**From pillar to press**

by MEIR RONNEN

Of course the two giants of the earlier part of this century, Matisse and Picasso, are exceptions to everything. Not that neither could do no wrong. But some of the Matisse drawings here are exquisite. Picasso the painter was once doing things with sculpture, both in terms of space and image, that were far in advance of his time; but there is little to indicate that here.

Two Israeli artists are of real interest: sculptor Benny Efrat tackles his graphics with the same conceptual approach as that of his sculpture but one never copies the other. Efrat is a never copier of any artist anywhere who is never content to copy himself; there is no trademark: each work is as astonishingly original. Two works

MARGOT LANGER ASSHEIM - Work by Jerusalem painter. In Tel Aviv, Tel Aviv Memorial Museum.

CHAIM BENTON - Copper relief and sketches. Mabat Gallery, 31 Gordon.

VOLUNT COLLECTION - New gallery exhibits works by 16 prominent Israeli artists. Mabat Gallery, 31 Gordon.

AVRAHAM AZVON - Prints (imaginative sculptures of figures and still life). PULVER, HIRSH (Yad Lechaim Memorial Museum).

HOLLY SHLEFEL - Paintings by artist. (Gruza & Goldman Halls).

HEVA ZILBERMAN - Paris ink-wash drawings. Mabat Gallery, 31 Gordon.

PEFAR TRIVA (Yad Lechaim) - Prints (imaginative sculptures of figures and still life). PULVER, HIRSH (Yad Lechaim Memorial Museum).

KLATCHIKIN SUMMER COLLECTION - Paintings and sculptures mostly by Israeli and French artists that contain a certain modernity. Collection includes abstraction and expression. (Mabat Gallery, 31 Gordon).

HAIFA DESIGN FOR A PARTITION WALL - An Air Force headquarters, where in Israel wanted a partition to separate the work area of its reception hall, about 30 m. long and about 2.30 m. high, from its working office, and accordingly a competition was set for Technion architecture students who were given a chance to study the site. The design had to be three-dimensional, with a problem faced the participants whose projects have been shown publicly, exhibited in black and white, abstractly and coloured slides.

The first was architectural, the second was abstract, the third was a sculpture, the fourth was a drawing, the fifth was a painting, the sixth was a drawing, the seventh was a painting, the eighth was a drawing, the ninth was a painting, the tenth was a drawing, the eleventh was a painting, the twelfth was a drawing, the thirteenth was a painting, the fourteenth was a drawing, the fifteenth was a painting, the sixteenth was a drawing, the seventeenth was a painting, the eighteenth was a drawing, the nineteenth was a painting, the twentieth was a drawing.

ATELIER BEGGIE WESTON - Rare collection of works by sensitive English watercolorist who died 20 years ago. On more or less permanent exhibition in his former Tel Aviv studio. (Atelier Beggie Weston, 240 Hayarkon).

YADANNA BEN MORIE - Nuts-fantasy drawings. OLD JAFFA (Old Jafa Gallery).

GUTA YARDY - Bold formalizations of realistic themes by new-immigrant artist who has been active in London. Old Jafa (Old Jafa Gallery), Tel Aviv.

GROUP EXHIBITION - A mixed selection of works in many styles by Israeli artists. MABAT GALLERY, 31 Gordon.

PRENOIT PAINTERS - Recent acquisitions from Paris. Works by Hans Feiler, Yael Adler, Kuller, Lankau and others. OLD JAFFA (Old Jafa Gallery).

HELENETT NACHAN - Watercolours, lithographs and sculptures by New York artist. (Roth Shalom Alshich).

BEREK WURMAN - Prints. (Bergman Gallery, 21 Ben Yehuda).

BALNESE PAINTINGS - Naive folk-artistic works by contemporary Balinese artists. (Lim Gallery, 170 Ben Yehuda).

GAEL DASH - First one-man show of expressionist. (Teva Club, 90 Ibn Gevrol). Tel. 7211.

ISRAELI AND JEWISH PAINTERS FROM PARIS - also lithos by Picasso, Matisse, Braque and others. (Rous Art Gallery, Alshich 9).

JACOB ZIM - Surrealist gestural brush drawings and several watercolours, also done with great economy of means, of Bafed scenes by a prominent commercial artist and designer of posters. (Art Studio, Gordon 8.)

YARON SAPIR - Uri Lishitz, Zvi Tolkovsky, Odad Feingold and Gad Tiek, among others, have developed individual styles or phases that include mixed images, a painterly handling, patches of easy or macabre humor and a predilection for drawing. Together with numerous European artists, both international and local, artists who enter the gallery. The drawing style belongs to a tradition whose most prominent practitioners are often associated with the name of the "barbaric." Zim handles it well, his free-flowing line running sensitively over the solid features of the scene, defining just enough for identification, and using everything together in several separate positions. The watercolours are built around a general small, subtly adjusted patches of muted colour. (Graphic Art Gallery, 24 Gordon).

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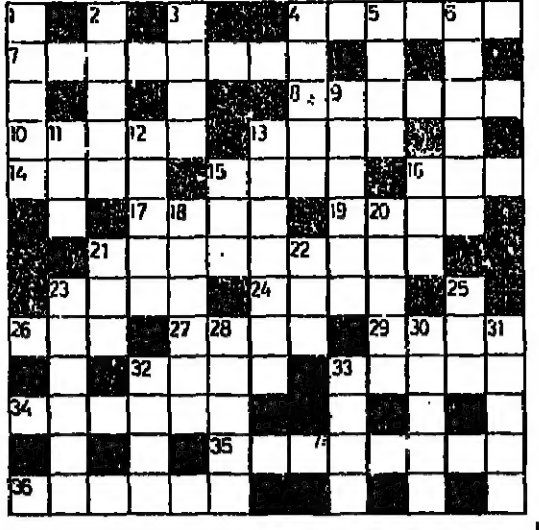


# TWO-IN-ONE CROSSWORD

Use the same diagram for either the easy or the Cryptic puzzle.

## EASY PUZZLE

- ACROSS**
- 4 Make good (6)
  - 7 Swallow (5)
  - 8 Agreement (6)
  - 10 Non-profits (4)
  - 11 Ripe (4)
  - 13 Bird (4)
  - 14 Bird (4)
  - 15 Bird (4)
  - 16 Knack (2)
  - 17 Conspiracy (4)
  - 18 State of mind (4)
  - 21 Debt (9)
  - 23 Wanda (4)
  - 24 Denomination (4)
  - 25 Stamp (3)
  - 26 Malleable (4)
  - 29 Exhale (4)
  - 32 Orchestral (4)
  - 33 Grid (5)
  - 34 Two in fours (4)
  - 35 Ultimatum (4, 4)
  - 36 Profoundly (6)
- DOWN**
- 1 Praxiteles (5)
  - 2 Double (4)
  - 3 Cinder-like (4)
  - 4 Cornucopia (5)
  - 5 Crociferous (4)
  - 6 Invention (6)
  - 8 Of the universe (7)
  - 9 Girl (4)
  - 10 Stuckly (3)
  - 12 Half-hearted (5)
  - 13 Puffin conditions (7)
  - 15 Robotic (3)
  - 16 Plaything (3)
  - 18 Mammal (5)
  - 20 Mammal (5)
  - 21 Ship's record (3)
  - 22 Blow (3)
  - 23 Low (3)
  - 24 Piece together (3)
  - 25 Chief magistrate (3)
  - 26 Chief magistrate (3)
  - 27 Chief magistrate (3)
  - 28 Chief magistrate (3)
  - 29 Chief magistrate (3)
  - 30 Chief magistrate (3)
  - 31 Chief magistrate (3)
  - 32 Chief magistrate (3)
  - 33 Chief magistrate (3)
  - 34 Chief magistrate (3)
  - 35 Chief magistrate (3)
  - 36 Chief magistrate (3)



- 37 Can this describe Liszt? (3)  
38 The joy of singing (4)  
39 Fire-aided records? (4)  
40 Mice (one out with the humanity of 1?) (4)  
41 But he won't a bad poet (5)  
42 They may be passionate, but they're not (4)  
43 Dan's coat is found in the yard (8)  
44 30 points may have to cat? (6)
- DOWN**
- 1 Watchman? (5)
  - 2 Cape at a celebrated ceremony (6)
  - 3 On paper, it's legal (4)
  - 4 Prophet who lived in a shoe? (5)
  - 5 Put on the river in Durham (4)
  - 6 They may go round exerting a sustaining influence (6)
  - 7 Open for transport employment (5)
  - 8 A good wood amply provided? (3)
  - 9 A place of which one is not proud (4)
  - 10 Goddess giving a brief demonstration of tree chopping? (7)
  - 11 It's used in varnish and ink paint (3)
  - 12 One with a foolish liking for carrots? (3)
  - 13 You'd be safer to keep out of it (6)
  - 14 Indicates nationality, maybe, by the nation (5)
  - 15 Mountain? (3)
  - 16 Mountain? (3)
  - 17 Mountain? (3)
  - 18 Mountain? (3)
  - 19 Mountain? (3)
  - 20 Mountain? (3)
  - 21 Mountain? (3)
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  - 32 Mountain? (3)
  - 33 Mountain? (3)
  - 34 Mountain? (3)
  - 35 Mountain? (3)
  - 36 Mountain? (3)

## CRYPTIC PUZZLE

- ACROSS**
- 1 Joiner, 7. Activate, 8. Amok, 10. Gabbie, 11. Repose, 14. Led, 10. Dance, 17. Ewer, 19. Proud, 21. Crump, 22. Try, 23. Blat, 25. Spane, 28. Suk, 29. Penned, 30. Sifted, 31. Tria, 32. Gorduroy, 33. Bawdy.
- DOWN**
1. Jingle, 2. Number, 3. Rake, 4. Mixed up, 5. Baton, 6. Levee, 8. Able, 9. Old, 12. Fiat, 13. Seal, 15. Seal, 16. White, 18. Fry, 20. Out, 21. Crisp up, 22. Tui, 23. Schizoid, 24. Hat, 25. Dump, 26. Spoon, 27. Storm, 28. Sic, 30. Sige.

- ACROSS**
1. Joiner, 7. Activate, 8. Amok, 10. Gabbie, 11. Repose, 14. Led, 10. Dance, 17. Ewer, 19. Proud, 21. Crump, 22. Try, 23. Blat, 25. Spane, 28. Suk, 29. Penned, 30. Sifted, 31. Tria, 32. Gorduroy, 33. Bawdy.
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# TV TV TV TV TV

**FRIDAY**

3.00 Mesame Street, 3.00 Erev Shabbat Programme, 3.30 Friday Magazine— with Yacov Ben-Horai, 5.15 Weekly Magazine, 10.00 "Mitharine of Aragon" from "The Six Wives of Henry the VIII", 10.50 News, ARABIC: 6.30 News Headlines, 6.57 Full Length Film, 6.15 News, INSTRUCTIONAL: 2.10 Science, 7. 4.00 A Story I Loved, 4.10 Page from a Book, 4.31 The Matu Swan (film).

**SATURDAY**

7.30 Cartoons, 8.00 Matul, 8.30 Humayyil, 9.00 Ironside: Split Second to Epitaph (part 2), 9.50 Matul, 10.30 News, ARABIC: 6.00 News Headlines, 6.02 Our Neighborhood, 6.30 Music and Song, 7.00 News, 7.10 Forum.

**SUNDAY**

8.30 Futaba: The Mechanical Boy, 8.55 In the Kingdom of Adventure, 9.30 Buy or Not to Buy, 8.30 Matul, 8.20 Entertainment from Sweden with Lee Stenwood, 9.05 Documentary: Theodore Roosevelt (9), 9.20 News, 9.50 News Headlines, 9.52 Dr. Simon Loeke, 9.50 The Islam— a Face with Youth, 9.55 Service Broadcast, 10.00 News, 10.05 Service Broadcast.

**MONDAY**

8.30 Doubledeckers: Scooper Strikes Out, 8.55 Futaba, 9.30 Adventure, 9.30 Buy or Not to Buy, 8.30 Matul, 8.20 Entertainment from Sweden with Lee Stenwood, 9.05 Documentary: Theodore Roosevelt (9), 9.20 News, 9.50 News Headlines, 9.52 Dr. Simon Loeke, 9.50 The Islam— a Face with Youth, 9.55 Service Broadcast, 10.00 News, 10.05 Service Broadcast.

**TUESDAY**

8.30 Short Wave-lengths, 8.40 Youth Concert — with musical interpretations, 9.00 Matul, 9.30 News, 9.50 News Headlines, 9.52 Dr. Simon Loeke, 9.50 The Islam— a Face with Youth, 9.55 Service Broadcast, 10.00 News, 10.05 Service Broadcast.

**WEDNESDAY**

8.30 Sport for Youth, 7.30 Social Fabrica from Sir Kenneth Clark's series, 8.00 Matul, 8.30 Kite'u — reality magazine on culture and art, 8.40 "The Three Summers" Naugham series, 9.00 News, 9.50 News Headlines, 9.52 Dr. Simon Loeke, 9.50 The Islam— a Face with Youth, 9.55 Service Broadcast, 10.00 News, 10.05 Service Broadcast.

**THURSDAY**

8.30 Rhythmic, 7.30 Moshai: Conservative Judaism, 8.00 Matul, 8.30 Hawaii Five-O: Time and Memory, 9.10 Sport — the match of the week, 9.30 News, 9.50 News Headlines, 9.52 Dr. Simon Loeke, 9.50 The Islam— a Face with Youth, 9.55 Service Broadcast, 10.00 News, 10.05 Service Broadcast.

# THE POPULARITY STAKES

DISRAELI said that there are three kinds of lies: lies, damned lies, and statistics. A similar comment can be made about public opinion surveys, which, intentionally or otherwise, can be very misleading.

Thus, on the surface of things, Television House can be rather pleased with the survey made by the Central Bureau of Statistics, which showed the Weekend magazine scoring 92 per cent, The Saint 88, Israeli entertainment 86, films and Israeli 84 each, The Third Hour 78, Moked 77, and Boomerang 70. The last three serious programmes scored very high, and since television's avowed aims are to inform, to instruct, and to entertain, it seems that the non-entertainment is battling to a pretty high average. Not as high as entertainment, but not bad at all.

But this is a misleading conclusion, inevitable because of the nature of the survey. If they had asked a typical television addict — me, for example — whether I watched fashion models at the Old City on the Arabic programme, I

anti-permissive forces were so completely outmached that I permitted myself the pleasure of switching over to Jordan's "Ironside."

Incidentally, I have a complaint against Hussein: what happened to "Get Smart" this week? Showing us a lot of girl scouts is no way to maintain that delicate balance of live and let live that exists at present between Jordan and us.

Going back to "Boomerang" and the parts of the debate that I saw, the conservative lady seemed upset by the fact that the main text applied to the permitters and the permissives is whether something brings pleasure; she was particularly distressed that this principle was applied to sex. Long before World War II, the blunting youth of the roaring twenties proclaimed the aim of sexual intercourse was recreation, not procreation: in the same era, a Huxleyan heroine noted that conception had made chastity a superfluous virtue. What with World War II, Hiroshima, flights to the moon and the pill, these truths seem to be more self-evident than ever.

All in all, I emerged convinced, as I was when I went in, that permissiveness is much to be preferred to discipline, and I hope that everyone around me will give in to me accordingly.

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## SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

### ON THE AIR

**FIRST PROGRAMME**

8.00, 8.00, 10.00, 11.00, 12.00 noon, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**TUESDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**WEDNESDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**THURSDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**FRIDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**SATURDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

**SUNDAY**

8.00, 8.00, 10.00, 11.00, 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, 12.00 p.m.

## CHESS

June 30, 1972

Problem No. 2318  
H. F. B. Sweden  
Sp. Fr. Dr. Schwab, 1970

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PHILIP GILLON'S  
TELEREVUE

Ben-Gurion once told a deputation of Conservatives that they must immigrate if they want to change Israeli attitudes. I understand that there are already several scores of unrecognized rabbis in Israel. Perhaps they are strong enough to press for recognition. Louis Pinous told us on the news that the Americans are losing their enthusiasm for ally, because they are getting the impression we don't want them; this would be a disaster we must correct. Perhaps we should begin by recognizing their forms of religion.

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**ABSORPTION SERVICES DEPARTMENT**  
Relief Services Division

**The Joint Committee for Summer Ulpanim**

Ministry of Education and Culture  
Ministry of Immigrant Absorption  
Department of Children and Youth Immigration  
Department of Immigration and Absorption

To new immigrant parents, this summer special program will be held for children of new immigrants. Classes start during the holidays and will continue for 6 weeks. At these ulpanim your children study Hebrew, Jewish and general subjects and they participate in social activities. Ulpanim for ages groups 6-13 will in most cases be held at a school in your immediate vicinity. Ulpanim for ages groups 14-17 will be held at the following places: Jerusalem, Tel Aviv, Haifa, Netanya, Masarot, Be'er Sheva, Ashdod, Ashqon, Kfar Batya (Ra'anana), Net Aniel (Sde Yacov) Kfar Habad, Or Eshayim at Bnei Brak, Bahal Haneset Neurim, Alonit Yotvata, Ramat Hahena (Tivon), Kiryat Yeorim, Nahalal. Pupils who haven't registered yet are requested to apply to their present school, or to the school for which they have registered for next school year.

**עוֹלָה לְעוֹלָה כְּחוֹם עוֹלָה**

## THE COOLEST "VILLA" IN ISRAEL



No punches pulled

The film was extremely well done, with no punches pulled, and no attempt made to sell us Scardale Judaism as the exact equivalent of Mea Shearim's. But one of the rabbis kept hammering away with an unanswerable argument: of the five or six million Jews in America, only one million are Orthodox, and so what is to become of the others? Are they to be left to play tennis and swim without learning some Hebrew, and how to dance the hora, and what the festivals are all about?

The rabbi pointed out that most of the Jews in America who still observe any kind of Jewish religion are either Conservative or Reform. Some liberals take up the extreme position that off the track is off buff. It simply means that, having paid my IL55, I watch all television, grumbling most of the time, but faithful to my passion.

The questions asked by the survey are as illuminating as going into the workhouse and asking Oliver Twist and a typical sample of the other inhabitants whether they ate more of the mouldy porridge or the weevily bread. If 92 per cent answered that they ate the porridge, and 84 said that they devoured the bread, these statistics would be immensely satisfying to the boys. What the viewers should be asked is: what programme would they like to have, West-Perms? Discussion programmes? Comedy? Old films? Religious programmes? Political comment? etc., etc., etc.

**DUPLIX PENTHOUSE**

Ride high in the luxury of a Naveh Avivim Duplex Penthouse. Duplex Penthouses are now available in the newest buildings going up in Naveh Avivim, Tel Aviv's exclusive suburb.

Naveh's unique features, careful planning and meticulous attention to detail are all evident in these luxury "Villas" in the sky.

**NAVEH AVIVIM**

NAVEH Construction Co. Ltd.  
A subsidiary of Property and Building Corp. Ltd.

53 Rehov Arlozoroff, Tel Aviv, tel. 240122.  
Office hours: Sunday, Monday, Tuesday, Thursday, 8 a.m. to 1 p.m., 4 p.m. to 6.30 p.m.  
Wednesday, Friday, 8 a.m. to 1 p.m.



# WHAT'S ON

**Plant a Tree in Israel**  
With your own hands...  
Judaism leaves every Monday and Wednesday...  
From Tel Aviv, for details and registration...  
Keren Kayemeth LeIsrael (Jewish National Fund) - Rehov...  
King George V, Rehov...  
Keren Kayemeth, Tel. 85261, in Tel Aviv - 81...  
Rehov Hayarkon, opp. Dan Hotel, Tel. 224449.

**ALL WEEK IN JERUSALEM**  
- Israel Museum:  
Sun, Mon, Wed, Thurs, 10 a.m.-5 p.m.;  
Tues, Shrine of the Book, 10 a.m.-10 p.m.;  
Fri, Sat, 9 a.m.-2 p.m.

**Exhibitions:**  
Ami Shavit: From the Object to the Print (Library Hall), from July 5.  
Avigdor Stematsky: Paintings 1938-1972 (Grass & Goldman Hall).  
Sculptors as Draughtsmen and Printmakers (Goldman-Schwartz Hall).  
Jules Pasch: Water colours and Drawings from the Museum's Collection (Cohen Hall).  
Creative Works by Children and Games (Youth Wing).  
Puppets (Youth Wing).  
Tomb Offerings from Gezer (Rockefeller).

**Conducted Tours:**  
- Hadassah Sun - By appointment only, Tel. 3833, Jerusalem.

**1. Tour of Hadassah Projects in Jerusalem**  
8.30 a.m. Strass Health Centre, 24 Rehov Yehoshua, LE 40. \$2 towards transportation and refreshments.  
**2. Medical Centre Only**, includes visit to Chagall windows, Andie-Vivanti presentation of the 'Hadassah Story' at 8.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27.  
**Boys Town Jerusalem** - (Kiryat Noar), 200 Yehonatan St. (except Shabbat), Tel. 521212.  
**Hebrew University**, conducted tours in English weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram campus and at 8.30 a.m. from the Truman Research Institute at the Mount Scopus campus.

**Tourists and visitors** come and see the General Israel Orphan's Home of Givat Jerusalem, and its manifold activities and impressive modern buildings. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 523261.

**New Israel Films:**  
Latest Israeli films screened weekdays at 12 noon at Keren Hayarkon Hall, Jewish Agency Building, Jerusalem. Admission free.  
**Jerusalem Biblical Zoo**, Schuster Wood, Romema, Tel. 23829, 7.30 a.m.-5.30 p.m.  
**Spectra Synagogue Tour**, Agudat Tours Office, Central Bus Station, 2 p.m. Friday.  
**Traditional Synagogue Tour**, Traditional Tour Office, King David Hotel Annex, 2 p.m. Friday.

**Once a Week** Weekly Portion, Community Singing (in English) Hechal Shlomo 9 p.m. (admission free), Friday.  
**Van Leer's** stunning new seven-colour film, hand-drawn from 157,000 individual photos, shows every single at gift and bookstores everywhere.

**"A House in David's Town"** - Sound and Light Show in Jerusalem. Feet Thruha Hazrah. Directed by Pierre Sheriff. Every evening except Friday, 7.30 a.m. in Hebrew; 8.45 p.m. in English. 10 a.m. added show in English on Mon, Tues. Free. Tickets: Jerusalem agencies and City of Jerusalem box office. Please come dressed warmly.

**TEL AVIV**  
The Tel Aviv Museum, Sderot Shaul Hamalech, Marcel Janco, retrospective exhibition - Dada (Zacks Hall), Picasso 200 graphic works (Hall No. 3) other exhibitions: Israeli painting and sculpture (Meyerhoff Hall) The Museum Collection (Cohen Hall); Kinetic Art Special Exhibit: Model of Protein, built by Dr. H. Stone (Haft Hall)

**THE MUSEUM COLLECTIONS** (Jaglom Hall)  
**GUIDED TOURS:** English: daily at 11.30 a.m. (except Sat.)  
**LIBRARY:** The Helena Rubinstein Art Library is open Sun-Th. 10 a.m.-1 p.m., 4-7 p.m., Fri. 10 a.m.-1 p.m. (New Building)

**THE HELENA RUBINSTEIN PAVILION**  
6 Rehov Tarsat, Tel. 28798  
**EXHIBITION: ENDRÉ NEMES (STOCKHOLM)**  
Paintings - Collages - Mixed Media - Graphic Works  
Selected Works from the Youth Workshops of the Museum.

**EVENTS** (Mally Kaufmann Hall, New Building, at 8.30 p.m.)  
**Sat, July 1, CONCERT**  
Simcha Heled - cello, Yonathan Zak - piano (Bach, Beethoven, Schumann, Kodaly, Brahms).

**Mon, July 8, FILM**  
An Anthology of Italian Films (Part IV: Visconti de Sica, Rossellini). In cooperation with the "Istituto Italiano di Cultura."

**Tues, July 4, CONCERT**  
The New Israel Quartet (A. Tal, R. Markus, S. Steinberg, Y. Menes) with Abraham Galper - clarinet (Werke, Schumann, Brahms).

The concerts are organized in cooperation with the Culture, Youth and Sports Dept. of the Tel Aviv Municipality.  
Tickets to all events available at the New Building. For concerts also at Union, 118 Rehov Dizengoff.

**Visiting Hours** (both buildings): Sunday, Monday, Wednesday, Thursday: 10 a.m.-1 p.m., 4-7 p.m.; Tuesday: 10 a.m.-1 p.m., 4-10 p.m.; Friday: 10 a.m.-2 p.m.; Saturday: 7-11 p.m.

**THE ISRAEL NATIONAL OPERA**  
Altenby Road, Tel Aviv Tel. 57528.  
Saturday, July 1, 8.30 p.m.  
**DAS DREIMÄDERLHAUS**  
Musical by Schubert

**Museum of Antiquities of Tel Aviv**  
Yofe Sun, Mon, Tues, 10 a.m.-5 p.m., Fri, 10 a.m.-1 p.m.  
Conducted Tours:  
\*Tel Aviv University  
Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday, Assembly and Wednesday, 10.30 a.m. Public Relations Dept. 26, 76 St. Free transportation on Mondays and Wednesdays from Hechal Shlomo 10 a.m. - Sheraton, Hilton, Ramat Aviv, Samuil, Astor, Dan, Park, Deborah, Adiv: Ami Shavit, Bazel. For further details Tel. 41811. Public Relations Dept.

**Bar-Ilan University**: daily for free transportation please call public relations, Tel. 27944.  
**Hilma** - Tel Aviv: H. Stern's duty-free Jewellery, international guarantee, Government-approved.

**ORT Israel**: for visits, please contact: ORT Tel Aviv, Tel. 72221; ORT Jerusalem, Tel. 33977; ORT Haifa, Tel. 22922; ORT Netanya, Tel. 22922.

**National Hebrew Women's Organization**: Miral and Hapel Hemsaral Women in Israel, 166 Ibn Gevirol, Tel Aviv, Call Tel Aviv, 44161, 78942; Jerusalem, 80620, 52622.

**Maestri Hapsolet** - Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv: Hechal Shlomo, 83 Rehov Arlosorov, Tel. 21111; Jerusalem, Beit Elsheva, Rehov Eliazar Hamedel, Tel. 21818; Haifa, Hechal Shlomo, Community Centre, 14 Rehov Zahal, Tel. 223261.

**Organ Music** by Philip Berger every Sunday at 11.30 a.m. Y.M.C.A. Auditorium, Melave Malka, 6.30 p.m. at Hechal Shlomo, 88 Rehov King George.

**SAFARI**  
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**LAST TWO PERFORMANCES:**  
Haifa University English Theatre  
PRESENTS

**THE IMPORTANCE OF BEING EARNEST**  
by Oscar Wilde  
Directed by JOYCE LIVINGSTONE

The performances will take place on Friday, July 7 and Tuesday, July 12 at 8.00 p.m. at Beit Rothschild.  
Tickets at Garber's Agency, Mercas Hacarmel and at Box Office on evening of performance.

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**Kiryat Eliezer**, Tel. 522654.  
**Mirahil Women's Organizations** of America and Canada, 18-18 Rehov Dov Haor, Tel Aviv, call Tel. 22227, 24106; Jerusalem 22446, 521028, Haifa, 61821; Beersheba, 3171.  
**Wise Club**, 118 Rehov Hayarkon, Tel. 223261.  
**Hadassah Club**, 80 Rehov Hayarkon, Tel. 66038.  
**Women's League for Israel**, 37 King George, Tel Aviv. Conducted tours of the homes, please call: Tel Aviv - 66077; Netanya - 22624.  
**Restaurants** at Tel Aviv Beit America, 33 Sderot Shaul Hamalech, Tel. 283022.  
**Business Lunches**: private rooms. Open all week, including Saturday for lunch and supper. Parking.  
**Disman Gallery**, 6 Rehov Cholim, (corner Dizengoff), Tel. 223261.  
**Shmuel Schlessinger**, Weekdays: 10-11:30; Sat. 7.30-10 p.m.

**ARTISTS' HOUSE**, 24 U.N.O. Ave. Exhibition of Rachel Aral-Tubin, Sara Shlomo and Michal Orbach. Open daily 10 a.m.-1 p.m., 4-7 p.m., except Friday, Saturday 10-2.  
**Hadassah Club**, Youth Aliya, Hadassah, Rehov Ramgimim, Tel. 6261, 6478.  
**Dany Sharon Institute of Urbanology**, 93 Hananel, Haifa, Exhibition on Zurich, 2.30 p.m. Friday 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

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**henry mancini**  
Conducting  
**THE ISRAEL PHILHARMONIC ORCHESTRA**  
Introducing  
**"HOLLYWOOD HITS"**  
(Peter Gunn, Pink Panther, Breakfast at Tiffany's, Charade and others)  
Featuring  
**BUD BRISBOIS - Trumpet**  
**JACK GILFOY - Drums**

**CAESAREA** - Roman Amphitheatre - Saturday July 1, 1972, 9 p.m.  
**JERUSALEM** - Binyanei Ha'ooma - Monday, July 3, 1972, 8.30 p.m.  
**TEL AVIV, Mann Auditorium** - Tuesday, July 4, 1972, 8.30 p.m.  
"LIGHT CLASSICAL MUSIC SERIES"

**TEL AVIV, Mann Auditorium** - Wednesday, July 6, 1972, 8.30 p.m.  
Tickets available from Thursday, June 29 at:

**TEL AVIV**  
IPO Box Office - Mann Auditorium  
Tickets Agencies - Union; Rokoko; Le'an; Canaf; Kastel; Hadran

**RAMAT GAN**  
Rechnitz Agency

**NETANYA**  
Signal ticket agency

**HAIFA**  
Haifa Office and other ticket agencies

**JERUSALEM**  
Cahana ticket office

**REDUCTION TO IPO SUBSCRIBERS AS PER REDUCTION VOUCHER No. 115.**

Transportation to Caesarea assured by Egged Tours

**THE ISRAEL MUSEUM, JERUSALEM**  
THIS WEEK AT THE MUSEUM

**Tuesday, July 4, 1972**  
8.00 p.m.  
**EXHIBITION OPENING**  
Ami Shavit: From the object to the print Library Hall  
Members of the Israel Museum are cordially invited

**Tuesday, July 4, 1972**  
6.00 and 8.30 p.m.  
**ART FILM CLUB**  
"The Private Life of Henry VIII" (Great Britain, 1933)  
Directed by Alexander Korda. With Charles Laughton, Robert Donat, James Mason  
Please buy tickets in advance; Tuesday: sale to members only

**Thursday, July 6, 1972**  
8.00 and 4.00 p.m.  
**YOUTH WING FILM CLUB**  
Charlie Chaplin's "Art of Comedy"

**EXHIBITIONS**  
Ami Shavit: From the Object to Print (Library Hall) from July 5  
Avigdor Stematsky: Paintings 1938-1972 (Grass & Goldman Hall)  
Sculptors as Draughtsmen and Printmakers (Goldman-Schwartz Hall)  
Jules Pasch - Watercolours and Drawings from the Museum's Collection (Cohen Hall)  
Creative Works by Children and Games (Youth Wing)  
Puppets (Youth Wing)

**SPECIAL EXHIBITION AT ROCKEFELLER**  
Tomb Offerings from Gezer

**YOUTH WING**  
Registration for 1972/3 classes: 24-31 July - Museum Members  
August - Non-Members - 10 a.m.-1 p.m. and 2-4 p.m. at the Youth Wing Office

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**FOLK DANCING**  
Every Sunday night  
Instructors: 8-9.30 p.m.  
Advanced: 9.30-11 p.m.  
at Moshon Henich  
109 Rehov Hayarkon, Tel Aviv  
(near Dan Hotel) Tel. 236102 or 244768

**"From the Safad Sketchbook"**  
EXHIBITION  
By JACOB ZIM

On sale portfolio including an original woodcut and day of issue Safad stamp.

From June 24 to July 15  
Graphic Art Gallery,  
24 Rehov Gordon, Tel Aviv.  
Tel. 239155

Visiting hours: Sunday-Thursday  
10 a.m.-1 p.m.; 5-8 p.m.  
Friday 10 a.m.-1 p.m.

**MY BAR**  
American Bar and Restaurant  
6 Rehov Hinei  
Tel. 23434,  
Jerusalem  
Open  
6 p.m.-2 a.m.  
except Friday  
Every day  
a "Happy Hour"

"Playboy" says:  
the best Martini in the Middle East.

**SOVA**  
RESTAURANT  
KOSHER  
3 Rehov Hehlistadrit,  
Tel. 222266, 221395, Jerusalem  
Self-Service and Dairy Cafeteria  
For Saturdays and Holidays  
please make your arrangements in advance.

**HARBOUR CITADEL CAESAREA**  
top of the citadel old port of Caesarea on the pier  
FISH RESTAURANT

**CUSCUS**  
Fresh fish  
High oriental cuisine  
TRIPOLI RESTAURANT  
17 Rehov Rastel, Jaffa

**VIENNA EXHIBITION**  
On the closing evening of the exhibition, July 2, 1972  
**THE JERUSALEM STRING QUARTET**  
will play works by Mozart and Schubert in the Theatre Hall from 8 p.m.  
The exhibition closes at 10 p.m.  
The exhibition is open today 10 a.m. - 2 p.m., Sunday 10 a.m. - 1 p.m., 4-10 p.m.  
Visiting hours, music, coffee and pastry at the Theatre Cafeteria

**BIMOTH THEATRE**  
"ONE THOUSAND AND ONE NIGHTS"  
Sat. July 8, 8.30 p.m.  
Tickets at agencies and at the box office on night of performance

**Association of Americans and Canadians in Israel**  
Ministry of Immigrant Absorption  
A SPECIAL THEATRE EVENING  
Saturday, July 8 - 8.30 p.m. - At Jerusalem Theatre  
BIMOTH THEATRE'S  
"ONE THOUSAND AND ONE NIGHTS"  
(A play in Hebrew based on The Stories of Arabian Nights)  
Play by DAN ALMAGOR and MICHAEL ALFREDS  
Discussion in English after the performance with Director MICHAEL ALFREDS  
Special price 12.50 for new immigrants  
Tickets: Association of Americans and Canadians in Israel, 9 Rehov Alkali, Tel. 36923

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**Association of Americans and Canadians**



### Jel Aviv Cinemas

Commencing Saturday, July 1, at 7.15 p.m. and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas

**ALLENBY Tel. 57820**  
Second week  
12 million spectators saw and laughed at Claude Zeddi's  
**LES BIDASSES EN FOLIE**  
4.30, 7.30, 9.30

**BEN YEHUDA Tel. 228409**  
Israel Premiere  
A wildly imaginative telenovela film  
ANETTA STEINBERG  
GEORGE HILTON  
**La Coda Dello Scorpione**  
Adults only

**CINERAMA**  
Second week  
★ CLINT EASTWOOD  
★ JESSICA WALTERS

**OHEN Tel. 226957**  
A Walt Disney Film  
BRIAN KITHY  
**THE SCANDALOUS JOHN**

**EDEN Tel. 57450**  
4, 7, 9.15  
RAGESH KHANNA  
MUMTAZ  
**Shehaa Jhutha**

**ESTHER Tel. 226610**  
CHARLES BRONSON  
URSULA ANDRESS  
ALAIN DELON  
TOSHIKO MIYUNE  
**RED SUN**  
Adults only.  
Snl.: 7.30, 9.30  
Weekdays: 4.30, 7.15, 9.30

**GAT Tel. 267888**  
WALT DISNEY  
ARISTOCATS

**PARIS Tel. 286605**  
3rd week  
**TRAFFIC**  
JACQUES TATI

**PEER Tel. 443705**  
Second week  
JEAN GABIN  
In his latest film  
**"LA HORSE"**  
7.30, 9.30

**OHEN Tel. 226957**  
A Walt Disney Film  
BRIAN KITHY  
**THE SCANDALOUS JOHN**

### Jerusalem Cinemas

Commencing Saturday, July 1, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.

**ARNON Tel. 224830**  
8th week  
Oscar Winner  
**The Garden of the Finzi-Contini**  
with  
HELMUT BERGER  
DOMINIQUE SANDA  
LINO CAPOICCHIO

**OHEN Tel. 222055**  
4th week  
From Friday at 3 p.m.  
**Two Heartbeats**  
with  
YEHUDA BARKAN  
EDIT ANTRUCK  
MONA SILBERSTEIN

**EDEN Tel. 228929**  
From Friday at 3 p.m.  
A touching love story  
**FRIENDS**

**EDISON Tel. 224056**  
A Great Foreign Film  
**The Song of Life**  
with the famous stars  
ARAZ  
FARIVA  
MIRI

**ORNA Tel. 224788**  
YOSHI DOLLAR  
GIDRON SINGER  
MONA SILBERSTEIN  
in the great film adapted from the story by  
Mota Gur  
**Aziz of the Paratroopers**  
Colour

**SEMAPAR Tel. 35743**  
4th week  
For. at 8 p.m. only  
SARAH MILES  
ROBERT MITCHUM  
in  
**Ryan's Daughter**

**MOGRABI Tel. 58381**  
8th week

**RAMAT AVIV Tel. 412761**  
The  
**Jerusalem File**  
DARIA HALPERIN  
BRUCE DAVISON  
NICOL WILLIAMSON  
SERV YAVEN  
7.15, 9.30  
Tuesday also at 4.30

**STUDIO Tel. 55817**  
4th week  
YEHUDA BARKAN  
MONA SILBERSTEIN  
**TWO HEARTBEATS**

**SHDEROTH Tel. 624054**  
13th week  
After the "Graduate"  
Mike Nichols presents the most successful film of the American production  
**CARNAL KNOWLEDGE**  
JACK NICHOLSON  
GAYLE BERGEN  
ANN MARGARET  
Adults only

**TOHELET Tel. 443950**  
4th week  
TOM COURTENAY  
**ONE DAY IN THE LIFE OF IVAN DENISOVICH**  
based on the novel by  
Alexander Solzhenitsyn  
4.30, 7.30, 9.30

**TEL AVIV Tel. 228118**  
From an age of conflict...  
A film for ages!  
**The Last Valley**  
MICHAEL CAINE  
OMAR SHARIF  
FLORINDA BOLKAN

**TEL AVIV Tel. 228118**  
A big love story hit  
with JULIE CHRISTIE  
and ALAN RAYES  
in colour  
Paris, at 7.00, 9.15  
Mats. adv. at 9 p.m.  
HAYLEY MILLS  
**The Parent Trap**  
By Walt Disney

**ZAFON Tel. 445035**  
10th and last week  
**Cat O'Nine Tails**  
Technicolor • Techniscope

**JAMES FRANCIS**  
KARL MALDEN  
and CATHERINE SPAACK  
7.15, 9.30  
ADULTS ONLY  
Matinee at 4.30  
**HASSAMBA**  
By Igal Mossenson  
with  
SHLOMO ARTZI  
SERV YAVEN

### Haifa Cinemas

Commencing Saturday, July 1, at 7.00 p.m. and 9.00 p.m.  
Dailly at 7.00 and 9.00 p.m.

**AMPHITHEATRE Tel. 684018**  
Aircoloring  
JOHN WAYNE  
and RICHARD ROONE  
in  
**BIG JAKE**  
Panavision and Technicolor

**ARNON Tel. 684948**  
3rd week  
Simultaneously with Tel Aviv  
unprecedented success  
JEAN PAUL BELMONDO,  
OMAR SHARIF,  
DYAN CANNON  
**THE BURGULARS**  
Panavision Colour  
For adults only.  
No compl. tickets.  
Full ventilated

**OHEN Tel. 606272**  
6th week  
Not just one love story...  
but the ten most daring  
stories ever told  
**THE DECAMERON**  
5 film by  
PIER PAOLO PASOLINI  
based on the tales of  
Boccaccio  
For adults only  
In colour  
No compl. tickets  
Pec. 7.15, 9.15 p.m.  
Aircoloring

**MIRON Tel. 603003**  
Aircoloring and  
Aircoloring  
From Friday  
Six Nonstop Perfs.  
A Great Film of Tension  
Starring  
OLIVER REED and  
JILL ST. JOHN  
in  
**Sitting Target**  
in Metrocolor  
Morning Mats. only at 10.12  
Tel. 7.15, 9.15 p.m.

**ORON Tel. 528989**  
Aircoloring  
JULIANO GEMELLI  
In a great historical  
adventure film  
**Erik The Viking**  
in colour  
Perfs. at 10.12, 2, 4, 7, 9.15  
from Friday

**PEER Tel. 602283**  
Hull ventilated  
**X, Y AND ZEE**  
with  
ELIZABETH TAYLOR  
MICHAEL CAINE  
SUSANNA YORK  
KARDES HANCOCK  
A Columbia Release  
in colour

**RON Tel. 696009**  
Aircoloring  
A great suspense comedy  
**THE HOT ROCK**  
starring  
ROBERT REDFORD  
and GEORGE NEGAL  
Technicolor

**SHAVIT Tel. 58545**  
A very entertaining film  
**BILLY JACK**  
in colour  
Perfs. all week at 7.00, 9.15

**ORLY Tel. 81868**  
One min. from  
Carmel Terminal  
Aircoloring  
6th week  
A big love story hit  
with JULIE CHRISTIE  
and ALAN RAYES  
in colour  
Paris, at 7.00, 9.15  
Mats. adv. at 9 p.m.  
HAYLEY MILLS  
**The Parent Trap**  
By Walt Disney

**RAMAT GAN Cinemas**  
**HADAR Tel. 728322**  
4, 7.15, 9.30  
The film which was  
produced at a cost of  
\$20 million and  
took 6 years to shoot  
**THE BURNING OF MOSCOW**  
Staged  
by the Russian producer  
SERGIY BONDARCHUK

**ARNON Tel. 720700**  
ALAN ARKIN  
RICHARD BENJAMIN  
In Mike Nichols' famous film  
**CATCH 22**  
Adults Only - 7.15, 9.30  
Matinee at 4  
**L'Homme Orchestre**  
LOUIS DE FUNES

**RAMAT GAN Tel. 724504**  
7.15, 9.30  
**KLUTE**  
with  
JANE FONDA  
(received the Oscar for  
acting in this film)  
DUSTIN DIXON  
Cinemascope - Colour  
No invitations  
or reductions  
Adults only  
Matinee at 4  
**HASSAMBA**  
The Israel Film with  
SHLOMO ARTZI  
Price 1L2.

**OASIS**  
WALT DISNEY  
ARISTOCATS

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721913**  
Second week  
After 3rd successful weeks  
at Zafon, Tel Aviv  
**Story of a Crime**  
Larger and tension  
7.15, 9.30

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721913**  
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After 3rd successful weeks  
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**Story of a Crime**  
Larger and tension  
7.15, 9.30

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Dailly at 7.00 and 9.00 p.m.

**ATZMON Tel. 683008**  
3rd week  
A great Israeli love story  
**TWO HEARTBEATS**  
Starring  
YEHUDA BARKAN  
MONA SILBERSTEIN  
LEA KOENIG  
Technicolor

**MORIAH Tel. 242477**  
3rd week  
An Israeli Suspense Film  
**Jerusalem File**  
Starring  
DARIA HALPERIN  
BRUCE DAVISON  
SERV YAVEN  
in colour  
Mats. at 4 p.m.  
**The Prince and The Pauper**

**ORAH Tel. 684017**  
Aircoloring  
**Aziz of the Paratroopers**  
with  
GIDRON SINGER  
YOSHI DOLLAR  
and  
ASIT THE FAMOUS DOG  
A new Israeli war film in  
colour

**ORION Tel. 528989**  
Aircoloring  
JULIANO GEMELLI  
In a great historical  
adventure film  
**Erik The Viking**  
in colour  
Perfs. at 10.12, 2, 4, 7, 9.15  
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**PEER Tel. 602283**  
Hull ventilated  
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**OASIS**  
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**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721913**  
Second week  
After 3rd successful weeks  
at Zafon, Tel Aviv  
**Story of a Crime**  
Larger and tension  
7.15, 9.30

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721913**  
Second week  
After 3rd successful weeks  
at Zafon, Tel Aviv  
**Story of a Crime**  
Larger and tension  
7.15, 9.30

### Jerusalem Cinemas

Commencing Saturday, July 1, at 7.00 p.m. and 9.00 p.m.  
Dailly at 7.00 and 9.00 p.m.

**ATZMON Tel. 683008**  
3rd week  
A great Israeli love story  
**TWO HEARTBEATS**  
Starring  
YEHUDA BARKAN  
MONA SILBERSTEIN  
LEA KOENIG  
Technicolor

**MORIAH Tel. 242477**  
3rd week  
An Israeli Suspense Film  
**Jerusalem File**  
Starring  
DARIA HALPERIN  
BRUCE DAVISON  
SERV YAVEN  
in colour  
Mats. at 4 p.m.  
**The Prince and The Pauper**

**ORAH Tel. 684017**  
Aircoloring  
**Aziz of the Paratroopers**  
with  
GIDRON SINGER  
YOSHI DOLLAR  
and  
ASIT THE FAMOUS DOG  
A new Israeli war film in  
colour

**ORION Tel. 528989**  
Aircoloring  
JULIANO GEMELLI  
In a great historical  
adventure film  
**Erik The Viking**  
in colour  
Perfs. at 10.12, 2, 4, 7, 9.15  
from Friday

**PEER Tel. 602283**  
Hull ventilated  
**X, Y AND ZEE**  
with  
ELIZABETH TAYLOR  
MICHAEL CAINE  
SUSANNA YORK  
KARDES HANCOCK  
A Columbia Release  
in colour

**RON Tel. 696009**  
Aircoloring  
A great suspense comedy  
**THE HOT ROCK**  
starring  
ROBERT REDFORD  
and GEORGE NEGAL  
Technicolor

**SHAVIT Tel. 58545**  
A very entertaining film  
**BILLY JACK**  
in colour  
Perfs. all week at 7.00, 9.15

**ORLY Tel. 81868**  
One min. from  
Carmel Terminal  
Aircoloring  
6th week  
A big love story hit  
with JULIE CHRISTIE  
and ALAN RAYES  
in colour  
Paris, at 7.00, 9.15  
Mats. adv. at 9 p.m.  
HAYLEY MILLS  
**The Parent Trap**  
By Walt Disney

**RAMAT GAN Cinemas**  
**HADAR Tel. 728322**  
4, 7.15, 9.30  
The film which was  
produced at a cost of  
\$20 million and  
took 6 years to shoot  
**THE BURNING OF MOSCOW**  
Staged  
by the Russian producer  
SERGIY BONDARCHUK

**ARNON Tel. 720700**  
ALAN ARKIN  
RICHARD BENJAMIN  
In Mike Nichols' famous film  
**CATCH 22**  
Adults Only - 7.15, 9.30  
Matinee at 4  
**L'Homme Orchestre**  
LOUIS DE FUNES

**RAMAT GAN Tel. 724504**  
7.15, 9.30  
**KLUTE**  
with  
JANE FONDA  
(received the Oscar for  
acting in this film)  
DUSTIN DIXON  
Cinemascope - Colour  
No invitations  
or reductions  
Adults only  
Matinee at 4  
**HASSAMBA**  
The Israel Film with  
SHLOMO ARTZI  
Price 1L2.

**OASIS**  
WALT DISNEY  
ARISTOCATS

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

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After 3rd successful weeks  
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**Story of a Crime**  
Larger and tension  
7.15, 9.30

**ORDEA Tel. 721720**  
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RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

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**HASSAMBA**  
The Israel Film with  
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Larger and tension  
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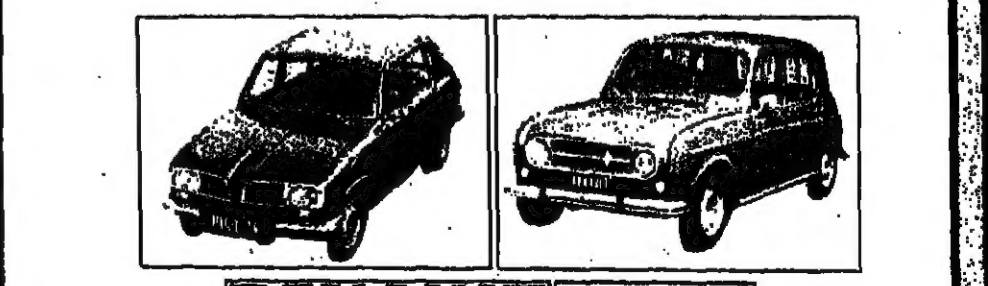


Jean Gabin as the patriarch in "La Horse"

**LA HORSE** - Action story given extra dimension by wonderful acting by Jean Gabin. Pierre Trautner-Delort directed with feeling for atmosphere. **AXIT OF THE PALATROOPERS** - Paratrooper commander Mota Gur's childhood story of a fighting dog, rather chillingly adapted for the screen. **JOB** - Captivating film on the generation gap, magnificent performance from Peter Dinklage as Job. **THE GARDEN OF THE FINZI-CONTINI** - De Mici's rabby romance which rises over the harsh realities of being a Jew in Fascist Italy. **THE HOT ROCK** - "Dolby" director, Peter Yates, presides over this comedy-farce centred round the theft of a priceless diamond from a New York museum. **CAT ONINE TAILS** - Blood flows a plenty in this murder mystery directed by Joseph Pevney who handles the medieval plot with a certain visual elegance. **I LOVE YOU ROSA** - Tenuous local tale by Moshe Mizrahi drives into the complications of Jewish religious marriage laws. Prettily set in last century Jerusalem. **THE GO-BETWEEN** - Suburb direction by Joseph Pevney. **THE HOT ROCK** - Exciting western with Japanese touch. **CAMILLE** - Re-issue of Garbo classic.

**WE'VE MADE REAR-WHEEL DRIVE CARS LONG ENOUGH TO KNOW THAT FRONT-WHEEL DRIVE IS BETTER**

74 years ago, in 1898, Louis Renault built his first car. It had rear-wheel drive. The only thing in those days with "front-wheel drive," was a horse cart... Since 1898 Renault has built more cars with rear-wheel drive than you could count. Renault is a large, old and very experienced company. 80 years after Renault's first car came from the factory, they built their first car with FRONT-WHEEL DRIVE. The engineers and the other Renault people say: "We got better traction on slick roads, better control, better road holding, better stability in cross winds, better space utilization." NOW WE ARE THE BIGGEST MANUFACTURERS OF FRONT-WHEEL DRIVE CARS IN THE WORLD. We make more than 5,000 cars daily - that is more than one million cars a year in various models: R4 • R5 • R6 • R12 • R15 • R16 • R17 all with front-wheel drive. **RENAULT - the most-sold French car in the world.**



**RENAULT 117**  
THE BIGGEST COMPANY OF FRONT-WHEEL DRIVE CARS

**M. CARASSO SONS LTD.**  
TEL AVIV: 26 Rehov Haiv, Tel. 32441  
JERUSALEM: 4 Rehov Hata, Tel. 23891  
HAIFA: Rehov Haifa, 33 Rehov Yafa, Tel. 63399  
NETANYA: Sverdlov, 51 Rehov Hata, Tel. 23801  
BEERSHEVA: Tabor, 124 Rehov Hehalutz, Tel. 4833



## Jel Aviv Cinemas

Commencing Saturday, July 1, at 7.15 p.m. and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas

**ALLENBY Tel. 57820**  
Second week  
12 million spectators saw and laughed at Claude Zeddi's  
**LES BIDASSES EN FOLIE**  
1.30, 7.30, 9.30

**BEN YEHUDA Tel. 228409**  
Israel Premiere  
A wildly imaginative musical film  
ANETTA STEINBERG  
GEORGE HILTON  
**La Coda Dello Scorpione**  
Adults only



Second week  
★ CLINT EASTWOOD  
★ JESSICA WALTER



**PLAY MISTY FOR ME**

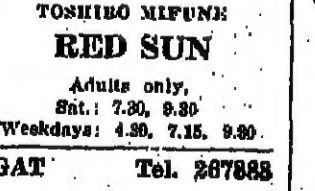
★ VICTOR DE SICA  
★ JESSICA WALTER

**CHEN Tel. 226997**  
A Walt Disney Film  
IRIAN KRITH  
**THE SCANDALOUS JOHN**

**EDEN Tel. 57450**  
4, 7, 9.15  
RAGHBI KHANNA  
MUMTAZ  
**Shehaa Jhutha**

**ESTHER Tel. 225610**  
CHARLES BRONSON  
URSULA ANDRESS  
ALAIN DELON  
TOSHIKO MIYUNE  
**RED SUN**  
Adults only  
Sat. 7.30, 9.30  
Weekdays: 4.30, 7.15, 9.30

**GAT Tel. 267688**



**PARIS Tel. 286695**  
3rd week  
**TRAFFIC**  
JACQUES TATI

**PEER Tel. 443795**  
Second week  
JEAN GABIN  
In his latest film  
**"LA HORSE"**  
7.30, 9.30

## Jerusalem Cinemas

Commencing Saturday, July 1, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.

**ANNON Tel. 224829**  
6th week  
Oscar Winner  
**The Garden of the Finzi-Contini**  
with  
HELMUT BERGER  
DOMINIQUE SANDA  
LINGO CAPOLICHO

**CHEN Tel. 222955**  
4th week  
From Friday at 3 p.m.  
**Two Heartbeats**  
with  
YEHUDA BARKAN  
LEA ANSTROCK  
MONA SILBERSTEIN

**EDEN Tel. 228829**  
From Friday at 3 p.m.  
A touching love story  
**FRIENDS**

**EDISON Tel. 224066**  
A great Persian film  
**The Song of Life**  
with the famous stars  
ALIAS  
FARIYA  
MIRI

**ORNA Tel. 224738**  
YOSHI POLLAK  
GIDYON SWER  
MONA SILBERSTEIN  
In the great film adapted from the story by Mota Gur  
**Aziz of the Paratroopers**  
Colour

**MORTADELLA**  
SOPHIA LOMEN

**MAXIM Tel. 227457**  
The Great Garbo Festival  
This week only  
**CAMILLE**

**MOGRABI Tel. 58381**  
8th week

## Jel Aviv Cinemas

**RAMAT AVIV Tel. 412761**  
The Jerusalem File  
DARIA HALPFIN  
BRUCE DAVISON  
NICOL WILLIAMSON  
ZEBY RAVIN  
7.15, 9.30  
Tuesday also at 4.30

**STUDIO Tel. 5817**  
4th week  
YEHUDA BARKAN  
MONA SILBERSTEIN  
**TWO HEARTBEATS**

**SHDEROTH Tel. 624054**  
12th week  
After the "Graduate"  
Mike Nichols presents the most successful film of the American production  
**CARNAL KNOWLEDGE**  
JACK NICHOLSON  
CANDICE BERGEN  
ANN MARGARET  
Adults only

**TOHLEIT Tel. 449356**  
4th week  
TOM COURTENAY  
**ONE DAY IN THE LIFE OF IVAN DENISOVICH**  
based on the novel by Alexander Solzhenitsyn  
4.30, 7.30, 9.30

**ORLY Tel. 284626**  
Fully airconditioned  
4 Behov Maccabi  
Israel Premiere  
JACQUELINE BISSETT  
MICHAEL SARAVIN  
**Believe In Me**

**TEL AVIV Tel. 228113**  
From an age of conflict...  
A film for ages!  
**The Last Valley**  
MICHAEL CAINE  
OMAR SHARIF  
FLORINDA BOLKAN

**ZAFON Tel. 445038**  
10th and last week

**TEL AVIV Tel. 228113**  
From an age of conflict...  
A film for ages!  
**The Last Valley**  
MICHAEL CAINE  
OMAR SHARIF  
FLORINDA BOLKAN

**TEL AVIV Tel. 228113**  
From an age of conflict...  
A film for ages!  
**The Last Valley**  
MICHAEL CAINE  
OMAR SHARIF  
FLORINDA BOLKAN

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A film for ages!  
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A film for ages!  
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FLORINDA BOLKAN

**TEL AVIV Tel. 228113**  
From an age of conflict...  
A film for ages!  
**The Last Valley**  
MICHAEL CAINE  
OMAR SHARIF  
FLORINDA BOLKAN

## Haifa Cinemas

Commencing Saturday, July 1, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.00, 7.00 and 9.00 p.m.

**AMPHITHEATRE Tel. 664018**  
Aircorling  
JOHN WAYNE  
RICHARD BOONE  
in  
**BIG JAKE**  
Panavision and Technicolor

**ARMON Tel. 664848**  
3rd week  
Simultaneously with Tel Aviv  
Unprecedented success  
JEAN PAUL BELMONDO,  
OMAR SHARIF,  
DYAN CANNON in  
**THE BURGULARS**  
Panavision Colour  
For adults only.  
No compl. tickets.  
Hall ventilated

**MORIAH Tel. 224277**  
2nd week  
An Israeli Suspense Film  
**Jerusalem File**  
Starring  
DARIA HALPFIN  
BRUCE DAVISON  
ZEBY RAVIN  
In Colour  
Mat. at 4 p.m.

**CHEN Tel. 606272**  
6th week  
not just one love story...  
but the ten most daring  
stories ever told  
**THE DECAMERON**  
A film by  
PIER PAOLO PASOLINI  
based on the tales of  
BOCCACCIO  
For adults only  
In colour  
No compl. tickets  
Perf. 1.00, 9.15 p.m.  
Aircorling

**MIRON Tel. 663008**  
Aircorling and  
Aircorling  
JULIANO GEMMA  
In a great historical  
adventure film  
Six Nonstop Perf.  
A Great Film  
Starring  
OLIVER REED and  
JILL ST. JOHN  
Sitting Target  
In Mat. only at 10, 12  
**CAT O'NINE**  
Tails  
A National General picture.  
For adults only.  
In colour.

**ORON Tel. 222014**  
4th week  
ROBERT REDFORD  
GEORGE SEGAL  
in the most entertaining  
suspense-comedy  
**THE HOT ROCK**  
Colour

**RON Tel. 234704**  
From Friday at 3 p.m.  
The dramatic production  
**Halls of Anger**

**SEMADAR Tel. 38743**  
4th week  
Perf. at 8 p.m. only  
SARAH MILES  
ROBERT MITCHELL  
in  
**Ryan's Daughter**

**ORLY Tel. 81868**  
One min. from  
Carmel Theatre  
Aircorling  
4th week  
A big love story hit  
**The Go-Between**  
with  
JULIE CHRISTIE  
and  
ALAN BATES  
In colour  
Perf. at 7.00, 9.15  
Mat. daily at 4 p.m.  
HAYLEY MILLS  
in  
**The Parent Trap**  
By Walt Disney

**RON Tel. 690089**  
Aircorling  
A great suspense comedy  
**THE HOT ROCK**  
starring  
ROBERT REDFORD  
and  
GEORGE SEGAL  
Technicolor

**SHAVIT Tel. 38548**  
A very entertaining film  
**BILLY JACK**  
In colour  
Perf. all week at 7.00, 9.15

**RAMAT GAN Cinemas**  
**HADAR Tel. 728822**  
4, 7.15, 9.30  
The film which was  
produced at a cost of  
100 million and  
took 6 years to shoot  
**THE BURNING OF MOSCOW**  
Staged  
by the Russian producer  
SERGIY BUNDARCHUK

**ARMON Tel. 720700**  
ALAN ARKIN  
RICHARD BENJAMIN  
in Mike Nichols' famous film  
**CATCH 22**  
Adults Only - 7.15, 9.30

**L'Homme d'Orchestre**  
LOUIS DE FUNES

**RAMAT GAN Tel. 724504**  
7.15, 9.30  
**KLUTE**  
with  
JANE FONDA  
(created the Oscar for  
acting in this film)  
DONALD SUTHERLAND  
Cinemascope - Colour  
No invitations  
or reductions  
Adults only  
Matinee at 4.30  
**HASSAMBA**  
The Israel Film with  
RILGIO ARTZI  
Price 1L2

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721912**  
Second week  
After 12 successful weeks  
at Zafon, Tel Aviv  
Matinee at 2  
Daily from 8.30 and at  
8.30, 7.30, 9.30

**ORDEA Tel. 721720**  
4, 7.15, 9.30  
RAQUEL WELCH  
ERNEST BORGNINE  
**Hannie Caulder**  
wide screen in colour

**RAMA Tel. 721912**  
Second week  
After 12 successful weeks  
at Zafon, Tel Aviv  
Matinee at 2  
Daily from 8.30 and at  
8.30, 7.30, 9.30

**SHALOM Tel. 917450**  
Wednesday, Thursday  
7.15, 9.15  
**SEX 13**  
A Greek Film  
Sunday 9.15 only and  
Monday at 7  
Matinee at 4  
Daily from 8.30 and at  
8.30, 7.30, 9.30  
**I Love You, Ross**

**SHALOM Tel. 917450**  
Wednesday, Thursday  
7.15, 9.15  
**SEX 13**  
A Greek Film  
Sunday 9.15 only and  
Monday at 7  
Matinee at 4  
Daily from 8.30 and at  
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**SEX 13**  
A Greek Film  
Sunday 9.15 only and  
Monday at 7  
Matinee at 4  
Daily from 8.30 and at  
8.30, 7.30, 9.30  
**I Love You, Ross**

**A DOG'S TESTAMENT (Habibah)** - A charming Brazilian comedy in which the participants have a good laugh at the expense of the Catholic clergy and a rich lover named Bredsky. The laughs are produced mainly by the chief character's use of Hebrew expressions and gestures. GIVATAYIM (Haifa) Fri. 9:00 YAPD (Albama) Sat. 9:00 TEL AVIV (Beit Arlosoroff) Mon. 8:30 YAGUD (Yad L'Magidim) Tues. 9:30 GYEMENIU (Habibah) - Shalom-Alal-cham's melodrama about love and romance in the ghetto was made into a poor man's "Fiddler on the Roof," showing no signs of life. TEL AVIV (Habibah) Tues.

**SUMMER CELEBRATION (Cameret)** - TEL AVIV (Cameret) Sat. Sun. Mon. Tues. Wed. Thurs.

**YOU CAN'T TAKE IT WITH YOU (Cameret)** - A comedy which proved Broadway audiences in the audience with one act still lively enough to get loud laughs. HAIFA (M.T.) Sat. Sun. Mon. RIA SHARIF HANEQEVY (Amphitheatre) Wed. 8:30 KAFAR WARBURG (Pazman) Thurs. 9:00

**THE PRINCE AND THE PAUPER**

**ORAH Tel. 664017**  
Aircorling  
**Aziz of the Paratroopers**  
with  
GIDYON SINGER  
YOSHI POLLAK

**HAIFA Tel. 664017**  
Aircorling  
**Aziz of the Paratroopers**  
with  
GIDYON SINGER  
YOSHI POLLAK

**ORON Tel. 222014**  
4th week  
ROBERT REDFORD  
GEORGE SEGAL  
in the most entertaining  
suspense-comedy  
**THE HOT ROCK**  
Colour

**ORLY Tel. 81868**  
One min. from  
Carmel Theatre  
Aircorling  
4th week  
A big love story hit  
**The Go-Between**  
with  
JULIE CHRISTIE  
and  
ALAN BATES  
In colour  
Perf. at 7.00, 9.15  
Mat. daily at 4 p.m.  
HAYLEY MILLS  
in  
**The Parent Trap**  
By Walt Disney

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**The Parent Trap**  
By Walt Disney

**ORLY Tel. 81868**  
One min. from  
Carmel Theatre  
Aircorling  
4th week  
A big love story hit  
**The Go-Between**  
with  
JULIE CHRISTIE  
and  
ALAN BATES  
In colour  
Perf. at 7.00, 9.15  
Mat. daily at 4 p.m.  
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**HAIFA Tel. 664018**  
Aircorling  
JOHN WAYNE  
RICHARD BOONE  
in  
**BIG JAKE**  
Panavision and Technicolor

**ARMON Tel. 664848**  
3rd week  
Simultaneously with Tel Aviv  
Unprecedented success  
JEAN PAUL BELMONDO,  
OMAR SHARIF,  
DYAN CANNON in  
**THE BURGULARS**  
Panavision Colour  
For adults only.  
No compl. tickets.  
Hall ventilated

**MORIAH Tel. 224277**  
2nd week  
An Israeli Suspense Film  
**Jerusalem File**  
Starring  
DARIA HALPFIN  
BRUCE DAVISON  
ZEBY RAVIN  
In Colour  
Mat. at 4 p.m.

**CHEN Tel. 606272**  
6th week  
not just one love story...  
but the ten most daring  
stories ever told  
**THE DECAMERON**  
A film by  
PIER PAOLO PASOLINI  
based on the tales of  
BOCCACCIO  
For adults only  
In colour  
No compl. tickets  
Perf. 1.00, 9.15 p.m.  
Aircorling

**MIRON Tel. 663008**  
Aircorling and  
Aircorling  
JULIANO GEMMA  
In a great historical  
adventure film  
Six Nonstop Perf.  
A Great Film  
Starring  
OLIVER REED and  
JILL ST. JOHN  
Sitting Target  
In Mat. only at 10, 12  
**CAT O'NINE**  
Tails  
A National General picture.  
For adults only.  
In colour.

**ORON Tel. 222014**  
4th week  
ROBERT REDFORD  
GEORGE SEGAL  
in the most entertaining  
suspense-comedy  
**THE HOT ROCK**  
Colour

**RON Tel. 234704**  
From Friday at 3 p.m.  
The dramatic production  
**Halls of Anger**

**SEMADAR Tel. 38743**  
4th week  
Perf. at 8 p.m. only  
SARAH MILES  
ROBERT MITCHELL  
in  
**Ryan's Daughter**

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